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LITERATURE.

Recollections of Dante Gabriel Rossetti. By T. Hall Caine. (Elliot Stock.)

THIS is a book which lies outside the pale of contemporary criticism. It is the record of personal intercourse with one of England's famous men in art and letters, written by a friend who enjoyed some years of closest intimacy with the subject of the "Recollections," who tended Rossetti on his bed of sickness, and who was with him when he passed away. Mr. Hall Caine introduces the public for the first time with any fullness of details into the secrets of a singularly secluded life. He lifts the curtain with a bold hand, but also in the reverent spirit of a true disciple, from the inmost chambers where a great and an unhappy artist passed his days and nights. His book is one to which students of English literature and painting will have to have recourse, and for which, therefore, a future commensurate with that of Rossetti's fame is secure. The time must come for it to bear the test of kindly and unkindly criticism; for its statements to be weighed by comparison with other records; for its taste in minor matters to be challenged; for the personalities in which it deals—the *intimité* that gives it life and movement—to be sifted. To anticipate this, the inevitable fate of a book thus fashioned, is no part of me duty. Yet, as a student of literature, I will not here withhold my opinion that memoirs like these are of the highest value. Written in the fervour of discipleship, while the memories which they enshrine are vivid, and while the master whom they celebrate is yet warm in the grave, they convey a certainty, a strength, of portraiture for which we sigh impatiently in vain when dealing with how many mighty men of the departed! It may also be permitted me to add that Mr. Hall Caine in these pages reveals no common powers of observation and description, a clear and trenchant style of character-delineation, adequate critical faculties, and that indescribable sympathy with things and thoughts and words and persons which gives vivacity to literary talent.

The Preface sets forth the motive of the book, and records the *imprimatur* indirectly given to it by Rossetti:—

"One day, toward the close of 1881, Rossetti, who was then very ill, said to me:

"How well I remember the beginning of our correspondence, and how little did I think it would lead to such relations between us as have ensued! I was at the time very solitary and depressed from various causes; and the letters of so young and ardent a well-wisher, though unknown to me, brought solace."

"Yours," I said, "were very valuable to me."

"Mine to you were among the largest bodies of literary letters I ever wrote, others being often letters of personal interest."

"And so admirable in themselves," I added, "and so free from the discussion of any but literary subjects, that many of them would bear to be printed exactly as you penned them."

"That," he said, "will be for you some day to decide."

"What numbers of my letters you must possess. They may, perhaps, even yet be useful to you."

The volume of "Recollections" contains two separable threads of interest. One concerns the biography and domestic habits of Dante Gabriel Rossetti; the other, and in some respects the most important, because the least liable to modification, depends upon the series of letters addressed by Rossetti to Mr. Caine. A public devoted to personalities will be eager to hear the history of Rossetti's changes of residence; to be introduced into the interior of his house at Chelsea, with its curiosities of books and furniture; to see its inmate of the massive brow, doubly bespectacled; to listen to the deep melodious intonations of his voice; to know what hours he kept, what clothes he wore; to read the famous story of the sonnets buried with his wife, and disinterred for publication; to learn how far the use or the abuse of chloral undermined his health; even, perhaps, to view the painter-poet at his ease, outstretched upon a sofa, with both feet upon its back. Students of artistic psychology will be grateful for the rare but telling anecdotes relating to Rossetti's boyhood and his habits of composition in mature life; while lovers of his poetry will welcome the information that he wrote the "Blessed Damsel" at eighteen, the first draught of "Jenny" at about twenty, "Sister Helen" at twenty-four, and the translations from early Italian lyrics between the ages of seventeen and twenty-one (1845-49; date of birth, 1828). These are evidences of precocity in the poetic art even more remarkable than that furnished by the production of a considerable picture, the "Girlhood of Mary," in his twenty-first year. The history of some of Rossetti's later poems, especially the ballads, with their alterations and the poet's own comments on them, excites our curiosity in another way. Mr. Caine has furthermore been able to enrich his pages with some hitherto, so far as I am aware, unpublished verses. The sonnet on Keats in its earliest form is particularly noticeable. It may be said in passing that Mr. Caine's "Recollections" touch more upon the master's poems than his paintings, and give the impression that, of the two arts Rossetti cultivated with success so distinguished, poetry had for him the stronger natural attraction. Though not quite so new as the personal reminiscences, Mr. Caine's brief account of the pre-Raphaelite movement, and of Rossetti's leading part in it—the *Oxford and Cambridge Magazine* and the *Germ*—together with its just sequel in the direction given by Rossetti at Oxford to Morris, Swinburne, and Burne Jones in 1856, will be read with pleasure by those who long have recognised in him the founder of our latest school of English poetry and art.

The decisive turning-points in Rossetti's life seem to have been the death of his wife in 1862 after but two years of marriage, and the publication of Mr. Robert Buchanan's article on the "Fleshly School of Poetry" in 1871. After the former of these events he suffered much in health, became the victim of sleeplessness, and finally contracted the habit of depending upon chloral. The latter inflicted a wound upon his sensitive nature—"sensitive to attack," says Mr. Caine, "beyond all sensitiveness hitherto known among poets"—from which it never wholly recovered. Quite late in life he said:—"Of this conspiracy to persecute me—what remains to say but that it is widespread and remorseless—one cannot but feel it." The jar his nerves received in 1871 so checked his powers of composition that he only regained them after a considerable lapse of time, and with great difficulty. Not the least amusing part of Mr. Caine's book is his account of the ruse by means of which Mr. Theodore Watts induced the poet to resume his pen. Not the least touching is the tribute paid to that friend—the "hero of friendship," as Rossetti styled him—at this and other critical periods. His reclusive habits now became so inveterate that it was no exaggeration when he very forcibly described his own life as "the hole-and-cornerest of all existences." It is but fair to Mr. Buchanan to allude here to the full and ample palinodes which, "on better judgment making," he penned in verse and prose, and which Mr. Caine has duly cited (pp. 71, 294).

No estimate can yet be formed by one who did not know him of Rossetti's character. We will only venture to say that Mr. Caine has made considerable contributions toward such an estimate by showing us the man in his habitual moods of shy reserve, intense intellectual absorption, almost morbid sensitiveness, pre-occupation with his own doings and position as an artist-poet, studious curiosity, practical irresolution, and quick impulsive yieldings to emotion. He has enlarged our conception of the artist, or fortified those larger views of him which were already gaining ground, by revealing the depth of spiritual intention which underlay his sometimes sensuous presentation of human feeling, and by enabling us to comprehend as the bravado of juvenile self-consciousness those outbursts of moral petulance which puzzled men accustomed to the reserved manners of the world.

What remains of space in this article must be devoted to extracts from Rossetti's letters, selected with the view of illustrating their wealth of literary criticism. To do more than whet the curiosity of readers is beyond my purpose. Speaking of the right principles for judging highly finished works of art like his own sonnets, he writes:—

"You have much too great a habit of speaking of a special octave, sestet, or line. Conception, my boy, FUNDAMENTAL BRAINWORK, that is what makes the difference in all art. Work your metal as much as you like, but first take care that it is good and worth working. A Shakespearean sonnet is better than the most perfect in form, because Shakespeare wrote it."

This is an excellent reminder to the critic, and is specially valuable in illustrating

Rossetti's standard of poetical perfection. Concerning his own attitude toward art and life, he says:—"To speak without sparing myself—my mind is a childish one, if to be isolated in Art is child's-play." The admission marks a man at once absorbed in his life-work and conscious of its dignity. It is the position of the serious craftsman. Verdicts on the poets of the past are plentiful and highly interesting. To Wordsworth, Rossetti was not so much indifferent as antipathetic.

"I grudge Wordsworth every vote he gets." "A reticence almost invariably present is fatal in my eyes to the pretensions on behalf of his sonnets. Reticence is a poor sort of muse; nor is tentativeness (so often to be traced in his work) a good accompaniment in music."

For Coleridge he had an unbounded admiration, except when he appeared as sonnet-writer.

"About Coleridge (whom I only view as a poet, his other aspects being to my apprehension mere bogies) I conceive the leading point about his work is its human love, and the leading point about his career the sad fact of how little of it was devoted to that work."

Of Keats he says: "He was among all his contemporaries who established their names the one true heir of Shakespeare." Leigh Hunt receives this just tribute:

"Hunt was a many-laboured and much-laboured man, and as much allowance as may be made on this score is perhaps due to him—no more than that much. His own powers stand high in various ways—poetically higher, perhaps, than is at present admitted, in spite of his detestable flutter and airiness for the most part."

Chatterton, in his estimation, ranked among the greatest English poets.

"He is in the very first rank! . . . Not to know Chatterton is to be ignorant of the true day-spring of modern romantic poetry. . . The finest of the Rowley poems rank absolutely with the finest poetry in the language, and gain (not lose) by moderation."

On Elizabethan literature, with the exception of Shakespeare's sonnets, he is, roughly speaking, silent; yet we find this luminous remark on Donne: "There is hardly an English poet better worth a thorough knowledge, in spite of his provoking conceits and occasional jagged jargon." Coming to poets of our own day, he passes a warm eulogium on Miss Rossetti as a sonnet-writer, which all real lovers of her pure inspiration and rare workmanship will receive with emphatic welcome. For Mr. Theodore Watts he has this fame-conferring verdict: "I knew you must like Watts's sonnets; they are splendid affairs." It would be interesting, did space permit, to pursue in detail his criticisms of sonnets by Shakespeare, Milton, Coleridge, Keats, Blanco White, and others whose names are less familiar, and to gather from his various utterances a complete theory of that form of verse in which he was acknowledged prince of poets. Many readers, remembering the perfection of his own method, will be surprised by the catholicity of his taste no less than by his liberality of view on some moot points of sonnet-structure.

The closing pages of Mr. Caine's "Recollections" are devoted to a narrative of Rossetti's last weeks, days, and hours. They

will be read with reverence. To comment on them would be out of place. The book is one which no one who has English literature at heart should fail to study.

J. A. SYMONDS.

Asia. With Ethnological Appendix. By Augustus H. Keane. Edited by Sir Richard Temple. (Stanford.)

THE present volume has been appropriately entrusted to a writer who, besides his qualifications as an ethnologist, must, as the translator of the work of von Hellwald upon which this series is based, be specially familiar with the requirements and difficulties of the task. Not the least of these was the need for condensation, if the great variety of subjects comprehended under the title of *Asia* was to be efficiently treated within the same limits as the other volumes of the series; and it is further required of such a book that, to use an impertinent but necessary word, it be readable. Bearing in view the numerous topics on which the reader may look for information, it must be allowed that the work goes far to satisfy all reasonable expectations. We venture to think that here and there, in the topography and description of routes, he may fail to follow intelligently, his difficulty being, however, partly due to the smallness of scale of some of the maps. There is a certain amount of repetition, caused, perhaps, by a somewhat too great subdivision of the headings under which each country is treated. It is obvious that, under "Relief of the Land," "Hydrography," and "Natural Divisions," the same fact may easily be stated three times over. On the other hand, we are struck by the comprehensive and artistic *coup d'œil* which the author presents, first of the continent as a whole, and, next, of its separate divisions. Thus he points out that, whereas in Europe and in Africa the contour of the continent is such that hardly any inland drainage takes place, in Asia the river systems over nearly one-fourth of the area have no outlet seawards. He then shows how the basin-like formation which causes this result characterises several regions of the continent; and from a like comprehensive survey of large tracts of country he shows the bearing of their physical conditions on the climate, on the productions of the land, and on the habits and character of the people. Then, taking each country separately, he discusses first its physical geography, and afterwards its political and ethnical conditions, showing how far these depend on, or coincide with, or differ from each other, and how far their influences extend beyond the national boundaries. It would be difficult within the limits of a quotation to give an idea of the author's mode of treatment, but the opening sentences of his description of Persia may serve as a specimen of his manner.

"East of the Persian Gulf and of the Mesopotamian basin, which may be regarded as its northern extension, the land rises abruptly to a vast upland region, occupying the whole space between the Tigris and Indus valleys. From its earliest known inhabitants, the Aryan branch of the Iranian race, this region has received the name of the Iranian plateau. In relation to the general highland system of the Eastern hemisphere, it must be regarded as forming the

connecting link between the great central and western table-lands. For it is united through the Paropamisus and Hindu-Kush eastwards with the Great Pamir, the focus of the Asiatic system, and through the Armenian highlands westwards with the Anatolian table-land, whence the uplands are continued across the Aegean to the Balkan ranges and the Alps, the focus of the European system.

"This vast table-land, which has a total area of about one million square miles, presents the form of a trapeze, enclosed on the south by the Arabian Sea, on the north by the Aralo-Caspian depression, eastwards by the Indus valley, westwards by the Persian Gulf and Mesopotamian basin. It is encircled on all sides by distinct mountain ranges, which descend everywhere abruptly to the surrounding waters and depressions, except in the north-west, where they merge in the still more elevated Kurdistan and Armenian highlands. Through these the plateau is supposed to be connected with the Caucasus range traversing the Ponto-Caspian isthmus. But here there is a deep intervening depression through which the Kūr (Cyrus) flows east to the Caspian, while farther west the valley of the Rion (Phasis), draining to the Euxine, forms a less marked line of separation between the two systems.

"The Iranian plateau thus forms a clear geographical unit. But, ethnically and politically it is a divided land. Although the original home of Aryan peoples, it has for ages been the battle-field of 'Iran' and 'Turan'—that is, of the rival Caucasian and Mongolo-Tatar races. This struggle, combined with the spread of Islam in the seventh century, has brought about a final rupture of the old Persian empire, which formerly gave political unity to the land. The eastern section of the plateau is thus at present occupied by the independent States of Afghanistan and Kelāt (Baluchistan), the western by all that now remains of the ancient Persian monarchy, which at one time stretched from the Bosphorus to the Indus. And even here the sceptre of the 'king of kings' has passed from the old native Persian dynasties to a house of the intruding Turanian race."

Ingenious and interesting speculations are scattered through the volume, some more curious than practical, such as the comparison, which has been made before, of the three southern peninsulas of Asia with those of Europe, of the Anatolian peninsula with the Asiatic continent, or of the Caucasus with the Pyrenees. There need be no particular limit to such comparisons, which are the delight of geographers, but are apt with the profane to recall Fluellen; but we find others which afford, perhaps, equally pleasant, while more solid, food for the imagination.

"The various grades of human culture, broadly described as the hunting, pastoral, and agricultural states, depend in Asia rather on soil and climate than on race. . . But if social culture is chiefly conditioned by the outward surroundings, religion, on the other hand, is still largely determined by race and nationality,"

both which propositions are supported by numerous instances. Mr. Keane quotes the Afghans as illustrating the difference between a "race" and a "nation." The Afghans are a race, but they are as yet only in the tribal stage, not having reached the national, the conception of which they cannot yet grasp, and have thus been successfully resisted by lesser tribes who have greater national cohesion.

These pages leave a powerful impression of the vast extent of the Russian dominions in

Asia, and of the variety of climate, scenery, and races which they contain. The great Northern rivers, though they terminate in a practically inaccessible region, yet afford, owing to the diagonal course of their upper streams, a navigable highway from East to West across nearly the entire breadth of Siberia. Here the Slav population is gradually ousting the native races, although itself still numbering, over that vast area, less than a million of people; but they have a valuable outlet and a great future on the Amur River. Of their progress on the Caspian and along the north frontier of Persia towards Afghanistan Mr. Keane gives the latest information, while abstaining from political comment. Possibly he feels that the facts may be left to speak for themselves, which in truth they are very competent to do. As an ethnologist, he is naturally tempted to dwell on the problems of the Caucasus, and to regret the disappearance of the names of ancient races and kingdoms, superseded by those of the Russian administrative districts. His description of the Chinese empire, and his summary of Indian statistics and of the results of British rule, are also ably drawn up. His account of Islam is concise and fair, though he speaks of the Mohammedans of India as a constant "source of danger." Sir R. Temple, in a passage quoted, writing with less freedom and more responsibility, substitutes, we observe, "anxiety" for "danger."

It is not surprising that in a work of this kind certain slips should escape correction. For instance, Mysore is described in one passage as a British province; in another we are told of its restoration to native rule. The Khmers of Cambodia, and even the hairy Ainos of Japan, are, we know, considered by Mr. Keane to be Caucasian, and they are so classed in one part of the book; while in another we are told that their affinities are doubtful. And there are other similar contradictions. There are discrepancies in spelling, too, especially as between the text and the map. Thus we have Urmia and Urumiyah, Jaipur and Jyepur, Shibbergan, Shibirgan, and Shabirkhan. And why, in an English work, write Sendshu for Sanju? The author alludes satirically to the "graceful curve" which on most maps represents, quite inaccurately, the boundary between Syria and Arabia. But the graceful curve remains on his own map. It is hardly correct to describe the Indian opium revenue as levied by "high taxes on exportation," nor, we think, to say that the Khanates of Afghan Turkestan are "absolutely controlled, and even administered, by Kabul;" nor, again, that Siam is under British suzerainty. The administration of the Russian province of Ferghana was not moved from Khokand to Tashkend, but only to Marghilan. Fa-hian lived, not a thousand, but nearly fifteen hundred years ago. That the Hindoo remains in Cambodia are Buddhist, and that they are two thousand years old, will certainly be disputed. Nor can we accept without question the explicit assertion of the derivation of Oxus—Vak-shu = Ak-su—or of the name of Kila Panja, in Wakhan, as the "Five forts." Mr. Keane says that the people of Wakhan are fire-worshippers. There are certainly traces still of the old pre-

Islamite faith, but only, we imagine, as certain pagan customs linger in the villages of Italy. The people of Swat, we think, can hardly be "pagans," their ruler holding a high position among Mohammedans. We can understand his grounds for classifying these peoples as Galchas; his grouping of the Tajiks with Afghans, however, rather than as Galchas, seems more questionable.

Mr. Keane derives the word typhoon from the Chinese, ignoring the Arabic (and Indian) *tufán*. But an Arabic origin for such a term (through the Portuguese or otherwise)—*cf.* monsoon, simoom—seems much more probable than a Chinese. The old English spelling, "tuffoon," may recall the Greek *τυφών* (with which the Arabic is probably connected), though this Mr. Keane considers a mere coincidence. But it is hardly the part of criticism to pick isolated holes in a work of this kind, of which the general structure and composition are as meritorious as we have described them to be; and some, at least, of the mistakes—or what we consider as such—have probably arisen from a laudable effort at concentration.

Mr. Keane gives, without vouching for it, a curious natural history statement about the lemmings of Siberia. It seems that

"in Kamschatka a lasting alliance has been struck between them and the natives. Whenever the latter are driven by distress to draw from the supplies of their provident little friends during their absence on some distant expedition, they are always careful to replace the stores in more prosperous times. It is also said that, to guard against similar plunder by other less scrupulous marauders, the lemmings conceal their underground granaries with poisonous herbs."

More startling is his statement that in Eastern Tibet "the lark soars to the height of 15,000 feet." How the altitude of the lark is taken he does not tell us.

We have not referred to the fact that the work is "edited" by Sir R. Temple, whose *imprimatur*, at least as regards that important section of "Asia" with which his name is honourably associated, lends authority to the work. The extent of his connexion with it, however, is not very evident. The illustrations, with few exceptions, do not add much value or interest. COUTTS TROTTER.

A Study of Spinoza. By James Martineau. (Macmillan.)

THIS volume was originally intended as a contribution to Prof. Knight's series of "Philosophical Classics." About a hundred pages are given to the Life of Spinoza; and, as the extent of our authentic information on this subject is pretty generally known, it is easy to conclude how far Dr. Martineau has been tempted to indulge in hypotheses concerning the man, and pictures of the age, of a kind which, after all, are but a sorry substitute for real biography. Neither Mr. Pollock nor Dr. Martineau has really added anything to the vividness of the impression conveyed by the worthy Coler, though Dr. Martineau rather strangely goes beyond the malicious mention of Dr. Meyer by the latter, and seems to think there is something suspicious about the circumstances of Spinoza's death. As it

would be too absurd to suspect the doctor of murdering his illustrious friend for the sake of a silver knife and a few coins, he hints at the possibility of the philosopher and the physician having agreed upon a method of euthanasia, apparently forgetting that Spinoza had gone out of his way to condemn the infirmity of suicide. Dr. Martineau seems to have read Coler as implying that Meyer did not await the return of the Van der Spijcks from church, but left them to discover the fact of Spinoza's unexpected death for themselves—a view which the text by no means warrants, the imputation being only that Meyer went away, as if unconcerned, instead of remaining to watch by his deceased friend. Another incident on which Dr. Martineau lays more stress than Mr. Pollock is the extent of Spinoza's intercourse and intimacy with members of the semi-heretical confraternities of "Remonstrants" and "Collegiants."

The rest of the work consists of a very able, if not very sympathetic, summary and analysis of the chief points of Spinoza's philosophy. As a text-book for the study of the Ethics as they stand, it is, perhaps, superior to anything that has been written; but it may be doubted whether any considerable class of students do, or need, wish to master the subtleties of Spinoza's thoughts merely for the satisfaction of seeing, as a matter of history and criticism, how far he was in the wrong. Modern admirers of Spinoza are attracted chiefly by the undercurrent of mysticism or the undercurrent of positivism which they recognise in his philosophy, and they attach little importance to occasional flaws in the formal reasoning towards results which they hold to be independent of deductive proofs. Dr. Martineau, on the other hand, seems chiefly attracted by his purely metaphysical power and grasp, and criticises with unflagging interest one abstract conception after another, without apparently realising that there is no school of Spinozistic metaphysicians needing to be convinced or confuted.

Little is to be gained at the present day by discussions of the fallacy involved in "relying on a purely deductive method for discovery in nature." To apply the geometric method to the physical world implies exhaustive knowledge of all concrete matters of fact, and their actual arrangement. Given this knowledge, we could argue irrefragably from the qualities of the things known. It is less impossible now than it was in Spinoza's day to estimate roughly how much or how little of the whole unattainable sum of knowledge is practically within reach; how wide, or how narrow, are the particular deductions it will warrant. If Spinoza's generalisations were prematurely full and correct, if he set forth as matter of intuition or "innate" knowledge conclusions which have since been shown to rest on verified experience, his works are only the more interesting now for the flights of genius which broke the formal correctness of his argument. No thinker, however eminent, would venture to generalise now with Spinoza's confidence about all the qualities of real existence; but the singular felicity and breadth of his apprehension of these qualities is at least as remarkable as

their audacity. Thus the fundamental postulate of an "essence involving existence" is a compendious statement of the *a posteriori* truth that every idea founded on fact (*i.e.*, true) implies the reality of the corresponding fact, or, in other words, that there is a real parallelism between the order and connexion of thought and things.

Dr. Martineau admits that certain passages "fully justify the emphasis with which Mr. Pollock insists on the physiological background of Spinoza's psychology;" but he continually loses sight himself of the importance of this background, and so constantly fails to appreciate the literal truth of fact which, by whatever means it may have been reached, is implied in some of Spinoza's most abstract statements. This is especially the case in the criticism of Spinoza's theory of self-consciousness or the inevitable existence of the *idea ideae* on p. 138, which concludes—"this identification of ideas from bodily affections with ideas of them is the key to several riddles in Spinoza." The hypotheses of modern physiology are a still better key to such riddles. It is not, of course, maintained that Spinoza had arrived at a complete and unimpeachable theory of the interaction of body and mind; but he brushes away, in passing, some fruitful sources of mistake. If one cause produces invariably *two* inseparable effects—*e.g.*, a material modification of the brain and a mental modification of the consciousness—the *vera causa* of the mental affection is not the bodily affection, but the external somewhat which is the antecedent of both. The affection of the nerves or brain produced by a sane perception of some real object has a degree of objective veracity which scientific philosophy can recognise as absolute; and the parallelism between thought and things is kept up because the qualities of a normal mental impression condition the adjacent impressions as the qualities of the object itself condition the modifications of adjoining objects. But the mental state of perceiving a tree, and the mental state of thinking about the perception of a tree, are numerically and qualitatively distinct. If the parallelism of thought and things is to be complete (as Spinoza throughout assumes), the material affection answering to the perception of a tree will determine another material modification, answering to the thought of the perception, and so the mind's ideas become as truly "objects" of thought—realities impressing themselves on our consciousness—as any external things. In aiming at the most general formula possible, even statements of known facts are apt to become unrecognisably abstract. It is Spinoza's singular distinction to have so often given an acceptable general formula for facts which he did not and could not know.

Even the fifth book of the *Ethics* is subjected to a somewhat schoolmasterly kind of criticism. The propositions concerning the "intellectual love of God" are paraphrased

"The mind's love towards God = God's love towards himself = God's love towards men. To estimate the contents of this reasoning, we must ask how it is made out that the middle term is tantamount to the first. This is done by tacking on a *quatenus* to the word 'God,' so that 'God's love' = 'the human mind's love,'

and 'himself' = 'man.' With these substitutes, the equivalence is so effectually established that all the propositions say the same thing."

Spinoza is about the last writer to lay himself open to this easy kind of refutation, because each of the few words he uses has behind it always a clear vision of some massive reality. In reducing these propositions to equivalence, Dr. Martineau omits the vital affirmation as a fact of the union or identity between God and man. There is field for endless debate as to all that Spinoza means by the affirmation, and it is possible that he chose deliberately to drop a mystic veil over the abyss where the accustomed clear insight failed him. But it is not worth while discussing his obscurest passages unless we recognise in them the wrestlings of one of the greatest of minds with the most arduous of intellectual problems, and expect to catch some ray of light for ourselves from the study of his struggles.

The criticism of the mind's "eternal part" is more serious, and leads to the only possible conclusion—that Spinoza, whatever else he meant to affirm, did not affirm the immortality of the individual mind. Dr. Martineau offers no alternative of his own to Mr. Pollock's ingenious, but rather unsubstantial, interpretation, and, after all, it may be doubted whether there is much need for interpretation; whether Spinoza was not this once deliberately using words to express his own thoughts, which may have been the best words for his purpose, but which necessarily suggest other thoughts and associations than those present to himself. The substitution of the impersonal "eternal" for the more usual "immortal" may have seemed, to a writer who weighed his words, hint enough of a disinterested meaning. Anyone who reads Spinoza as a scientific philosopher rather than as a metaphysician, constantly translates "mind" or "thought" by "force;" he might not have cared to demonstrate the indestructibility of force as such, but the eternity of *thought as a force* is an idea which we should have expected to occupy just the place actually given to the argument concerning the "eternal part" of the human mind.

Altogether, this able little volume is to be recommended as a help to those who wish to study Spinoza for themselves rather than as an account of his doctrines dispensing from such study. The criticism is sufficiently candid not to mislead those who have the text before them; but those who do not care to undertake this labour had better be content with unprejudiced ignorance, or commit themselves to the more sympathetic guidance of Mr. Pollock.

EDITH SIMCOX.

LITHUANIAN POPULAR SONGS.

Litauische Volkslieder und Märchen aus dem preussischen und russischen Litauen. Gesammelt von A. Lieskien und K. Brugmann. (Strassburg: Trübner.)

How few of the many travellers to St. Petersburg are aware, as the mail train which bears them speeds its way between Insterburg and Wilna, that they are passing through the midst of a people who speak a language reputed to be the oldest in Europe and the

one most closely related to the speech of our common Aryan forefathers!

Although Lithuania has long ceased to be even a "geographical expression," at all events in official language, and though its part must be considered played out, nevertheless it had a place in European history, although it is only occasionally that we are reminded of it. Subject to the Russian princes as early as the tenth century, the Lithuanians not only threw off their yoke, but even conquered considerable territory from their former masters, and performed such exploits as the capture of Kieff and the pillage of Moscow. No sooner, however, had they made themselves respected on the East than they had on the West to encounter the Teutonic Order and the Order of Swordbearers, who, during the thirteenth and fourteenth centuries, waged relentless wars against them. In one of these wars Henry IV. of England, while yet Earl of Derby, took part against the Lithuanians. Henry fought gallantly and won high distinction under the walls of Wilna. According to the custom of the times, he challenged Prince Czartoryski, the King of Poland's brother, to single combat, and killed him on the spot. Henry's name was long feared and remembered by the citizens.

The Poles, too, were among the enemies with whom the Lithuanians had to reckon until, in 1386, both nations were joined under one sceptre. This union was finally settled at the Diet of Lublin in 1569, and endured till the partition of Poland in 1772. A small portion of Lithuania—the territory between Insterburg and the present Russo-Prussian frontier—was then allotted to Prussia; but Russia of course swallowed the largest share, corresponding in area with the five governments of Grodno, Vitebsk, Wilna, Mogilef, and Minsk. Lithuanian is spoken at the present day by probably about four millions of people. The literature, however, is but scanty; and the language itself is gradually but surely dying out. The extension of German on the west and Russian on the east threaten its extinction at no very remote date; and many practical considerations of modern life militate against its perpetuation as a living tongue. There are, it need scarcely be said, no such powerful influences at work in the case of Lithuania as those which south of the Carpathians, within the last few decades, imparted such a vigorous impulse to the language of the Magyars. These circumstances, however, render it all the more desirable to commit to the *litera scripta* all that can be gathered from the lips of the present generation in the way of popular traditions and tales, and invest with a double value such records of folk-lore as the present collection.

The volume before us contains 153 songs in the original, followed by a short grammar and glossary. The task of adequately rendering these songs seemed to present so many difficulties that the editors, as stated in the Preface, did not think it advisable to append a translation. Then follow forty-six stories in Lithuanian, accompanied by a German version; a short, but valuable, bibliography of Slavonic fairy tales, where similar stories appear; and, lastly, copious notes by W. Wollner. Here we feel that we are on safe

ground, and can follow the editors with certainty. Dr. Brugmann's well-known name as a scholar and a linguist is a sufficient guarantee that he has discharged the task of translation with ability. The German is clear, simple, and free from long-winded sentences; it frequently reminded us of the delightful story-telling style of Grimm. This is as it should be. We are anxious to study fairy tales just as they are told by peasants, without any literary trimming or pruning.

As in other fairy collections, animals also play a prominent part. Thus in one story a peasant creeps into the ear of an enchanted horse and comes out through the other transformed into a goodly knight; and a girl puts flax into one ear of a cow and pulls it out through the other as ready-woven linen. Wolves, foxes, dogs, &c., also perform wonders for their favourites. Very pathetic is the story of a brother whose sister betrayed him and consented to his death for the sake of her lover. The attempt failed, the lover is killed, and the unnatural sister is tenderly reproved: "Sister, dear, I have always loved you, and nursed you in my arms, and now you have tried to kill me; but I forgive you this sin." In another tale the sister, for the same offence, meets with different treatment. She is put in irons, a large tub is placed before her, and the brother says: "When you have filled up this tub with your tears, and the chains are eaten away by rust, then your sins will be forgiven you." Students of folk-tales will find this collection very useful for the purposes of comparison and analysis. It is, perhaps, a pity that a better glossary has not been supplied, as the book then could have been used as a Lithuanian Chrestomathy.

By the publication of this volume, a boon is conferred not only upon students of folklore and comparative mythology, but also upon those who are interested in the language and literature of the Lithuanians, of whom our knowledge is exceedingly limited. The best works upon the subject are in Polish and Russian, languages comparatively little known even in our world of letters. We therefore gladly hail the appearance of the present collection of Lithuanian popular songs and legends, and are grateful to the eminent editors for the pains they have taken in preparing this important contribution to the rapidly increasing materials for the study of popular traditions. JOHN T. NAKÉ.

NEW NOVELS.

Weighed and Wanting. By George MacDonald. In 3 vols. (Sampson Low.)

Bell and the Doctor. By Thomas Shairp. In 3 vols. (White.)

A Fearless Life. By Charles Quentin. In 3 vols. (Bentley.)

Gladys. By Tramio. In 3 vols. (Tinsley.)

Coming: a Tale. By Selina Gaye. (Seeley, Jackson & Halliday.)

ONCE again, under the guise of a weaver of fiction, Dr. MacDonald discharges the duties of a preacher of righteousness and an expounder of the eternal verities. The chief interest of this story centres in Hester Ray-

mount, the daughter of a worthy gentleman who lives in Addison Square, Bloomsbury, and ekes out a small fortune by helping to fill the pages of magazines and reviews. Hester is a girl of singularly noble impulses; and the question at once arises, Will she find a man worthy of her choice? Her brother Cornelius, who is the very opposite in all moral qualities of his sister, is the means of introducing to her Mr. Vavasor, a fellow-clerk in a London bank. Vavasor is heir to a moneyless Earl, and is a man of polished and urbane manners, but utterly vain and shallow. Gradually an intimacy springs up between the ill-assorted pair; then comes liking, and, finally, love. The mental processes by which this result is reached form an interesting psychological study. As the courtship continues, the worldly position of the lovers changes; Mr. Raymount inherits an estate in Cumberland, and young Vavasor becomes Earl of Gartley. The wooing at last ends and the marriage is fixed; and then a shadow falls over the Raymount family. Cornelius defrauds his employers, and Hester is despatched from the North with a blank cheque to repay the bank and do her best for her brother. Arrived in London, she fulfils her mission as far as pecuniary atonement is concerned, but has much difficulty in finding Cornelius. It so happens that small-pox is raging in the poor districts round Addison Square, and this visitation affords Hester an opportunity for appearing as an angel of mercy. Her self-denying labours among the wretched outcasts of a great city are described with a vigour which invests her personality with an air of reality not often to be found in the novels of to-day. It is now that the author first clearly accentuates the impassable moral gulf between the heroine and her betrothed, and this episode is the means of bringing the inauspicious engagement to naught. We may now fairly leave the author to finish his own story. As a work of art, the book suffers from being a novel with a purpose. The characters are all drawn with breadth and distinctness, and some of them are masterpieces in their kind; the dialogue is always natural, and sometimes striking; but its volume, and especially its strong didactic flavour, prevent the perfect concealment of art. As a matter of fact, *Weighed and Wanting* is a sermon, and a very eloquent sermon, on the moral perfection which can only be attained by complete self-renunciation. God created—that is, gave birth to—the world in love. In love there is life. But man, made in the image of God, loves naught but himself, and in selfishness is death. It is by casting out the love of self that man can be at one with God. This is the sum and substance of Dr. MacDonald's philosophy of life, and it is expounded with wonderful fervour and lucidity. Whether the homily gains force from being clothed in parable is another question. The preacher does not speak only of the redemption of the universe; he will now and again wrap up an axiom of commonplace morals in some new shape. Here is one example: "As wrong melts and vanishes away in the heart of Christ, so does the impurity she encounters vanish in the heart of the pure

woman; it is there burned up." We have said that some of the characters are finished studies. Hester, though a rare type of womanhood, lives and moves; the features of Lord Gartley have little expression, but the man is a living reality. In their way, the elder Raymount and the ill-bred, good-hearted Major Marvel are equally striking. Nor must humbler personages be passed over. The gin-weakened face of Blaney, the drunken tailor, with its silly smirk, is lightly touched, yet it stands out sharp and clear. Franks, the robust and healthy-minded acrobat, is a creation of wonderful truth and power. From great things to descend to small, we must insist that in a novel at least consistency is a virtue. Why Mrs. Raymount should reproach her son with wasting his time at college in p. 14 of vol. i.; and why in pp. 292, 293, the father should remark that his son's disinclination to study had prevented his sending him to Oxford, we leave the author to explain.

Bell and the Doctor is a pleasant book, in spite of the fact that its plot is concerned with a most unpleasant subject. The scene is laid in the old Court suburb, where Belinda Conway lives with her father, an Anglo-Indian General. Bell, to use her every-day name, is engaged to a handsome, but vacuous, curate, Jasper Iddles. Scarcely has the heroine pledged her hand to Jasper when she is obliged to refuse a friend of her youth, Casway Akers. This gentleman, who is a rising man in the medical profession, and a recognised authority among toxicologists, is worth ten such mannikins as the Kensington curate. But Bell is bound to the selfish and empty Jasper, and is really deceived into believing him a hero. One day, while the lover and friend are dining with the General and his daughter, Bell, who usually enjoys excellent health, suddenly turns pale and faint. She soon recovers, but on a second and third occasion the faintness comes back under similar conditions. The father's distress is terrible, and—influenced by his butler, an old and privileged servant, who inherits from his mother Hindu blood—he fancies that Akers has caused his daughter's discomfort by mesmeric glances, and politely forbids him the house. Presently the toxicologist, by a combination of natural wit and professional knowledge, turns the tables on the butler, and proves to the horrified General that his trusted servant has been administering to Bell a slow and subtle, but deadly, Oriental poison. What had driven a man who had received nothing but kindness from his master to this crime, and how he was ultimately the means of rescuing Bell from a future of misery, is very well told. The plot of the book leaves little to be desired; the characters, if not conceived by a subtle humanist, are thoroughly consistent and natural, and the dialogue is both unstilted and adequate.

Mr. Quentin's book is the story of an unconventional heroine, whose end is not altogether happy, as the world counts happiness. Its literary workmanship is above the common; and, but for a certain cynicism of tone, it might be accounted pleasant reading. The scene is laid on the Cornish coast, and the descriptive passages dealing with wild waves, winds, and rocks are powerful and vivid.

Gladys is a study of English country life, varied by a glimpse of the London season and a dissertation on the humours of a small market town. The heroine, whose Christian name gives the story its title, is engaged to a cousin, a young man whom the most exacting and ambitious matron could not but desire to call her son. Oliver Farquhar is under thirty, has been favoured with an aristocratic face, laughing blue eyes, and a light moustache which barely conceals a well-formed mouth, and is blessed in the possession of a substantial rent-roll. But, alas for human happiness! *Gladys* is secretly beloved by Sir Reginald Dartrey, a young baronet of ancient descent and ample fortune; so, on the very eve of the wedding, *Gladys*' betrothed is drowned while skating. Sir Reginald has the painful duty of breaking the ill news to the heroine, who for months is absolutely inconsolable. In time the baronet becomes a suitor, but the inevitable climax is delayed by misunderstandings such as are always ready to trouble the course of true love. The workmanship of *Gladys* plainly betrays a feminine hand, and is an indifferent sample of second-rate quality. With the exception of the heroine and her vain, selfish sister Winnifred, the characters have but little individuality, and their conversation, though grammatical, is singularly insipid. As a compensation, the tone of the book is healthy, and some of the descriptive passages reveal the germs of literary skill. By the help of a little patience, *Gladys* may be read to the end.

In *Coming* we have a tale of life in the Tyrolean Alps, pervaded by a religious tone which does not degenerate into mawkish sentiment. The motives are of the very simplest, and the characters, for the most part, do not rise above the level of the ordinary peasant story; but the authoress writes with freshness in thoroughly unaffected and easy English.

ARTHUR R. R. BARKER.

SOME FOREIGN BOOKS.

Biographisches Schriftsteller Lexikon. Von Franz Bormüller. (Leipzig: Bibliographisches Institut.) This dictionary of living and lately deceased writers forms part of Meyer's series of "Fachlexika," or special dictionaries, and is a companion volume to the guides already published to German and general literature. It deals in a succinct form with the salient facts in the literary life of every author of any importance now living, and does not omit writers who have died during the past twenty-two years, provided that their work is still of interest. Necessarily, the number of such writers diminishes with the lapse of years since 1870. It would be difficult to over-estimate the value of this book to the student of general literature. On account of the restricted size of this series (each volume is a small octavo) it has been impossible to give more than a concise summary of each author's work; but the articles are very far from being dry and unmeaning catalogues of dates, facts, and titles. They generally convey a distinct idea of the relative importance of their subjects. The greatest pains have been taken to collect all facts as far as possible from original sources, and the editor has been able to command the services of the most competent critics who wield the German tongue. The French section of the work of Dr. Emil Landsberg, the Ger-

man of Prof. Mähly, the Italian of Prof. Robert Hamerling, the English of Dr. Eugen Oswald, while Spain and Portugal have been the care of Dr. K. von Reinhardtstötter. The English portion entirely satisfies us. Among other articles will be found adequate notices of Lord Acton, Sir John Addy, William Barnes, Col. F. Burnaby, Henry Fothergill Chorley, Eliza Cook, Thomas Keightley, John Critchley Prince, George R. Sims, and Oscar Wilde. We must also call attention to a very kindly and appreciative article on the late Dr. Appleton. The principle which has guided the editor and his staff has been that of excluding, as far as possible, authors whose works deal with what is not of general, but special interest. Of course this rule has been frequently relaxed, and, so far as we can see, with good effect. In this dictionary, the reader will find a handbook more concise, manageable, and trustworthy than either Vapereau or De Gubernatis. On the other hand, its limited space precludes the critical estimates which are afforded by larger books. At the end is a useful Index to literary pseudonyms.

Geschichte der Französischen Litteratur. Von Eduard Engel. (Leipzig: Friedrich.) This compact handbook, although complete in itself, purports to be the first volume of a "history of the world's literature." Whether Dr. Engel will ever find time to carry his somewhat ambitious project to completion does not much affect the value or interest of the present publication. Mr. Saintsbury's new *History of French Literature*, "short" though it be, will do something to remove the stigma so deservedly cast on English letters, that we have no good, or even indifferent, handbooks to the literary history of neighbouring nations. As is well known, our German cousins are plentifully supplied with such works; so much so, indeed, that one is somewhat surprised that another, especially of French literature, should have been called for. An inspection of Dr. Engel's work, however, proves that it has a *raison d'être*. Not only has he carefully summarised and condensed the labours of his many predecessors, and made use of the most recent discoveries and criticisms, but he has brought down his epitome to the very moment of publication, thus enabling him to include much of interest, especially for contemporaries, not previously contained in any single volume. He has also classified his authors in a manner which, if it be concise, is certainly clear and affords all the information one would require or look for in a one-volume work. An English translation is to be desired; without being a rival, it would most decidedly be a useful companion to Mr. Saintsbury's book.

La Russia Sottterranea. Profili e bozzetti rivoluzionari dal vero di Stepniak. (Milan: Fratelli Treves.) This remarkable little book purports to present in 281 pages a succinct history of Russian Nihilism, and portraits of some of its more eminent exponents. The writer, who was formerly editor of *Zemlia e Volia* (Land and Liberty), enjoyed the best opportunities for watching the rise and growth of the revolutionary movement in Russia. According to his own admission, he has been for years an active conspirator, and among his most intimate friends were some of the individuals who killed the late Tsar. The book bears the stamp of truth, and its portraits are obviously drawn from life. It is interesting to know that the term Nihilism was invented by Tourgenieff, and that the party who thereafter were known as Nihilists were the fathers of the revolutionists of to-day. The author states:—

"Primitive Nihilism was a philosophical and literary movement which flourished in the decade immediately following the serf emancipation—that

is, from 1860 to 1870. . . . Nihilism was a struggle to free man from every kind of moral servitude; . . . its essential principle was the absolute freedom of the individual. It repudiated . . . every species of coercion exercised against individual liberty by society, family, or religion. Nihilism was a passionate and powerful reaction, not against political despotism, but against a moral despotism which weighed on the individual soul and conscience."

It is added that, although this movement was non-political, its apostles were animated by the same burning zeal which actuates their descendants. The first object of attack was the national religion, which crumbled like a rotten shanty before the gospel of Büchner; at the present day (if we are to believe the author), educated Russians are, without exception, what is known in this country as advanced Materialists. Gradually, from the Nihilist was evolved another type—the Socialist. After the Paris Communists had been suppressed by Thiers, the Socialists of Russia became more and more determined to give practical effect to their theories, and commenced a propaganda in the villages and small towns. The Government soon took alarm, and war to the knife was declared between the Tsar and a certain section of his subjects. In proportion as the means adopted for the suppression of the Nihilists became more severe, so the organisation of the revolutionists seems to have grown more coherent and its spirit more aggressive. Not the least interesting chapters are those giving personal reminiscences of Demetrius Lisogub, Peter Krapotkin, Sofia Perofskaja, Vera Zassulich, and other leading Nihilists. The book is written in excellent Italian, and is constructed with some literary skill.

Zeiten, Völker und Menschen. Von Karl Hillebrand. Band VI. Zeitgenossen und Zeitgenössisches. (Berlin: Oppenheim.) Herr Hillebrand's periodical volumes of collected essays are always welcome to the reader of German literature who recognises in Herr Hillebrand a writer whose influence is great in bringing the literature of Germany into literary relation with that of other countries. Herr Hillebrand has done much to naturalise in Germany the form of essay so common in France and England. The volume before us is not remarkable for profundity, but for ease of style and all those qualities which tend to make a book readable. Herr Hillebrand knows how to serve up the contents of other works and make them into pleasant articles. His subjects are mostly French—Sainte-Beuve, Guizot, Philarete Chables, Count Circourt, and the like. Some of them are English; one especially on English journalism, which is both appreciative and accurate. Perhaps the two most interesting papers deal with the social problems of Germany at the present day. One is headed, "Deutsche Stimmungen und Verstimmungen;" the other, "Halb-bildung und gymnasial Reform." It is characteristic of the German mind that even a German so cosmopolitan as Herr Hillebrand seeks the solution of social problems in educational reform. A system of education that aims at "the universal development of mental capacities" is to remedy Germany's discontent. No doubt, if it were possible, the scheme might answer. But the idea that an educational system can be imposed on a people in such a manner as to work a political and social regeneration is peculiarly German. To the Englishman, social and political life form the most important part of the education of the nation. In the eyes of the German, a nation has to be trained by school-books. Perhaps Germany and England would both be improved if their ideas could be modified by each other's.

Un Agent politique de Charles Quint. Par E. Beauvois. (Paris: Leroux.) This is a

book which has several claims of interest on the student of French literature and French history; and, indeed, on anyone who likes to see what may emphatically be called a good book. It is not exactly intended for the general reader, but it may be described as being of the class of books without which those intended for the general reader could not exist. It is workers like M. Beauvois who make general histories, political and literary, possible. His subject is a certain Claude Bouton, a gentleman of Burgundy, who, when the province was transferred territorially to France, "opted," as Frenchmen would say now, for his legitimate Sovereign, and distinguished himself in the service of the Regent Margaret and of Charles V. Bouton had some not small connexion with England, and students of the Record Office publications will find his name mentioned there both as a soldier and as a diplomatist. He was a literary man, too, in his way; and M. Beauvois has reprinted here his *Miroir des Dames*, a characteristic enough piece in the *rhétoriqueur* style of the time. Besides all this, and a copious Life, there is an abundant Appendix of *pièces justificatives*. Altogether, the book, which appears under the auspices of the Historical Society of Beaune (how many English towns of the size of Beaune have publishing historical societies?), is a capital specimen of a very useful kind of monograph.

La Papouasie, ou Nouvelle Guinée occidentale. Par le Dr. Comte Meyners Destrey. (Paris: Challamel.) This volume contains little that is new, but is a useful *résumé* of information not always readily accessible, collected chiefly by Dutch expeditions to that western half of New Guinea which is nominally under Dutch sovereignty. The knowledge obtained about the country refers, however, almost exclusively to the sea-board. The tribes observed differ greatly as to height, features, character of the hair, and also as to language. Those of the coast are generally in a position of superiority to those of the interior, but the reverse is sometimes the case. Great differences in character are also observed. Some resent all interference; others profess to desire the establishment of Dutch stations, probably as a protection against the slave-hunting raids of the Malays in the neighbouring islands. Cannibalism and head-hunting occur here and there. The claims to supremacy over this vast island which have been asserted for centuries past by the Malay rulers of such relatively insignificant spots as Tidore, Batjan, and Misol are curious. In at least one instance, too, the population of the mainland is said to have come originally from a small neighbouring island. It is on the shadowy claims of these rajahs that the Dutch, as their superiors, base their own territorial title. The illustrations seem to be adapted from van Rosenberg's *Reistochten*.

Til Statsraadstabetten. Af Johannes Norman. (Copenhagen: C. A. Reitzel.) This is a novel of very considerable power and interest, the scenes of which are laid in Norway. As may be inferred from the title (which we have not ingenuity enough to translate), the story is largely concerned with political struggles and ambitions; and the period to which its incidents belong is so recent that the author will be suspected, justly or otherwise, of having intended to portray some of the living celebrities of Christiania. However this may be, the interest of the book does not depend mainly on its politics or on its personal allusions. The characters are really well drawn, and the story—a mournful one—is told skilfully and with genuine pathos. Something in the manner of treatment suggests the influence of Spielhagen; but Herr Norman's personages leave, on the whole, a much pleasanter impression than those to which we are introduced by the author of

Problematische Naturen. The book certainly deserves something more than an ephemeral success.

NEW EDITIONS, ETC.

THIS is the season not only of new books, but also of new editions; and these latter are often the better indication of the course of current literature.

It would seem that there is a special run just now upon the "Arabian Nights' Entertainments." Mr. R. L. Stevenson, who knows his public, borrowed the name for his recently published collection of clever stories of modern life. We hear that the first volume is now ready for issue to subscribers of the "complete translation" upon which Mr. John Payne has long been known to have been engaged, not without the distinguished co-operation of Capt. R. F. Burton. There has already reached us a reprint of Lane's translation, as edited by his nephew, Mr. E. S. Poole, and first published in this form in 1859. It has the original woodcuts from drawings by Harvey, and a Preface by the inheritor of the family traditions, Mr. Stanley Lane-Poole. It is published by Messrs. Chatto and Windus in three volumes, at a very low price, the copyright, we presume, having expired. This standard work needs no recommendation now. Messrs. Nimmo and Bain have their own edition, being the old translation of Dr. Scott, in four volumes, with nineteen etchings by Lalauze. We notice, also, that Messrs. Sonnenschein, who have a speciality for fairy tales, announce a volume of "Tales not included in Galland and Lane," edited by Mr. W. F. Kirby.

A SEASONABLE book, though of a very different nature, is *Reform of Procedure in Parliament*, by Mr. W. M. Torrens, of which Messrs. W. H. Allen have brought out a second edition. This is a very thorough review of the question, by one who cannot be accused himself either of party prejudice or of a desire to favour obstruction.

THE many friends of the late George Brimley, librarian of Trinity College, Cambridge, must be gratified to find that a third edition of his collected *Essays* has been called for since his death in 1857. At first only a memorial volume, it has now taken its place as a model of literary criticism, which the hasty critics of to-day would do well to study. The book, which is published by Messrs. Macmillan, has for frontispiece a portrait engraved on steel which would of itself attract most people to examine further.

FROM Messrs. Macmillan we have also received, as a volume in their "Nature Series," a reprint of the memorial notices of Charles Darwin that appeared in *Nature* immediately after his death. The introductory notice is by Prof. Huxley; the life and character, by Mr. Romanes, who likewise treats of his work in zoology and psychology; Dr. Geikie writes from the point of view of geology, and Mr. Thiselton Dyer from that of botany. Whatever may be written on Darwin some day, this little book will never lose the special value that attaches to the work of friends whose feelings are yet warm. It ought to be read by everyone who honours the name of the foremost Englishman of this century. The portrait, engraved by the late C. H. Jeans after a photograph by Rejlander, first appeared in *Nature*, if we are not mistaken, some years ago.

WE also welcome a new edition, issued at a cheap price for teachers, of Mr. J. G. Fitch's *Lectures on Teaching* (Cambridge: University Press), which was reviewed in the ACADEMY of May 21, 1881. We are glad to see that these courses of lectures, begun by the Rev. R. H.

Quick in 1879, are still being continued by the University.

OF the revised edition of Mr. J. D. Lewis's *Juvenal*, with translation and notes, we may take another opportunity of saying something. It is published in two handsome volumes by Messrs. Trübner, the text and translation in one, an introduction to each satire, and notes, in the other.

WE have also received *The Whole Science of Double-Entry Book-keeping*, designed for the use of merchants, clerks, and schools, by Daniel Sheriff, third edition (W. H. Allen); *Questions and Exercises for Classical Scholars*, new edition, revised (Oxford: Thornton); *Thoughts on Theism*, with Suggestions towards a Public Religious Service in Harmony with Modern Science and Philosophy, ninth thousand, revised and enlarged (Trübner); *Molière's L'Avare*, by Gustave Masson, eighth edition, entirely revised (Hachette); &c., &c.

NOTES AND NEWS.

WE hear that it has been decided to place a memorial tablet to the late Dr. Burnell in the Positivist chapel in London. We hope to print next week some further details of his life, sent us by one who knows him well.

DR. SCHLIEMANN has returned to his home at Athens, and writes to a friend:—"Thanks to the Greek gods, our beautiful Attic spring weather, the daily rides to the sea, and the sea-baths, I am quite recovered." He has not yet been able to obtain permission to make the elaborate plans of Troy he has in contemplation, owing to an inhibition from the grand master of the artillery at Constantinople; but he hopes to overcome this difficulty shortly through diplomatic intervention. A French version of his *Ilios*, with the addition of a narrative of this year's exploration, is now in the press.

MR. GLADSTONE will shortly complete fifty years of public life, having been first returned to the House of Commons, as member for Newark, on December 13, 1832. In commemoration of this event, a "jubilee edition" of Mr. G. Barnett Smith's *Life of Gladstone* will be issued immediately by Messrs. Cassell, Petter, Galpin and Co., at the price of one shilling, with a portrait, and several new chapters bringing the biography down to the present date.

WE hear that Miss Mathilde Blind's biographical sketch of *George Eliot*, which is to be the initial volume of Mr. John H. Ingram's forthcoming series of "Eminent Women," will be chiefly composed of new material. It will give, and for the first time, a faithful account of George Eliot's early life, refer to much of her unknown literary labours, identify the characters in her novels, and furnish new and interesting correspondence.

MESSRS. KEGAN PAUL, TRENCH AND Co. will publish next week the *Adventures of a Tourist in Ireland*, in which Mr. Joynes, assistant-master at Eton, recounts how he went to Ireland for a vacation ramble and, in company with the author of *Progress and Poverty*, was arrested and imprisoned as a suspect.

MRS. BISHOP, formerly Miss Isabella Bird, has a new book nearly ready for publication. Its title will be *The Golden Khersonese and the Way Thither*, being taken from a line in "Paradise Lost."

A NEW edition of Mr. Browning's Works, in seven volumes, is promised at once by his American publishers, Messrs. Houghton, Mifflin and Co., of Boston. It is much to be wished that his English publishers would follow the good example.

MESSRS. MACMILLAN AND Co. will shortly

publish a selection of sermons, mostly preached in the chapel of Harrow School, by the late Rev. T. H. Steel, who is well known through his long connexion with Harrow. The volume will contain a Prefatory Memoir by Prof. H. Nettleship.

THE veteran poet, Mr. Richard Hengist Horne, who must now have passed his eightieth year, has written a new work, and also prepared a fourth edition of his *Cosmo de Medici*, which first appeared in 1875. Both books will be published shortly by Mr. George Redway.

MESSRS. CHATTO AND WINDUS have in the press a work on Arabian society in the Middle Ages and to-day, by the late E. W. Lane, the author of the *Modern Egyptians* and the Arabic Lexicon. It is an arrangement of all the more important notes appended to Mr. Lane's translation of the *Thousand-and-one Nights*. Scholars, as well as ordinary readers, have often expressed a wish that the notes could be obtained in a separate and convenient form; and, to meet this wish and render the notes more widely serviceable, Mr. Stanley Lane-Poole has arranged them in a series of chapters, which will form the most complete picture existing in any European language of the manners, beliefs and superstitions, social habits, and literature of the Mohammedans as they were in the days of the Mamluks, and as they are still to a great extent in Cairo and Damascus and Baghdad. The book will be a sort of Moslem encyclopaedia.

WE understand that Mr. H. Schütz Wilson is the writer of the article in the current number of the *Westminster* upon "Count Struensee and Queen Caroline Mathilde."

THE Cambridge Press announce two works on jurisprudence. One is a *Commentary on Austin*, by Prof. E. C. Clark; the other is an edition of tit. i. lib. vii. of the *Digest* "de usufructu" by Mr. J. H. Roby, with an Introduction and Notes.

MISS MARY LAMBERT has placed at Mr. Ronald Bayne's disposal for his Life of Bishop Fisher for the Early-English Text Society a copy of Hall's sixteenth-century Life of the bishop that she found in the library of one of the Jesuit colleges.

MR. ALFRED T. HALL has undertaken to compile a "Pedigree of the Devil," and to illustrate it with a series of elaborate drawings. The work will be published shortly by Messrs. Trübner and Co.

MR. E. A. PETHERICK has nearly completed a *Bibliography of Australasia* upon which he has been at work for many years. The arrangement will be chronological, and the work will include books, pamphlets, and articles in periodicals, &c., in all languages. A pamphlet by Alexander Dalrymple, relating to New Zealand, dated 1771, is the first separate work noticed.

MESSRS. WILSON AND McCORMICK, of Glasgow, will shortly publish a new volume of poems, chiefly lyrical, to be called *Wayside Songs*, by the author of *Song Drifts*—a book which several years ago met with considerable success, and in which appeared some lyrics since set to music.

The Scope and Charm of Antiquarian Study is a revised and enlarged reprint of some articles contributed to the *Antiquarian Magazine and Bibliographer* by Mr. John Batty, author of *The History of Rothwell* and other kindred works. Mr. Batty, who is one of those folk Mr. Dobson styles "gleaners after time," has clearly and concisely summed up, in the space of a few pages, all the various objects which may legitimately be considered to come within the scope of antiquarian study. Should Mr. Batty elect to publish his brochure, for it is only

privately printed, he may rely upon increasing the number of those willing to be charmed by the pursuits which he himself indulges in so enthusiastically.

Rosa Lester, a new novel by the author of *The Garden of Eden*, will be published shortly by Messrs. Bentley.

MR. GEORGE REDWAY will shortly publish:—*Sandracottus*: a Drama, by Mr. W. Theodore Smith; *The Angelic Pilgrim*: an Epical History of the Chaldee Empire, by Mr. W. H. Watson; *The Handbook of Palmistry*, by Miss Baughan, with illustrations; a work on *Chiromnomy*, by the same author; new editions of *The Rising Generation*: a Political Treatise, and *Sketches by a Curate*, by Mr. Robert Overton; and a reprint, with additional matter, of Mr. Fred G. Kitton's *Memoir of Phiz*, with original illustrations, which was noticed in the ACADEMY of September 30.

THE Cambridge University Press will publish on November 1 a cheaper edition, at prices ranging down to eighteen pence, of the *Parallel New Testament*, being the Authorised Version of 1611 arranged in parallel columns with the Revised Version of 1881. The same publishers have also nearly ready, as the new volume of their "Bible for Schools," *The Acts of the Apostles*, edited by Prof. Lumbly, which will be followed by Canon Farrar's *Epistle to the Hebrews*.

THE history of Thomas Gent, the famous York printer, who wrote Histories of York, Ripon, and sundry other places, is related in an article which will appear in the November number of the *Bibliographer*.

THE seasonable articles in the *Antiquary* for November will be one on "Martinmas, or the Period of St. Martin's Little Summer," and another on "Curious Corporation Customs," most of which refer to the month of November.

THE Dean of Chichester has acknowledged the authorship of the articles which have been appearing in the *Quarterly Review* upon the Revised Version of the New Testament and upon Drs. Westcott and Hort's text; and they will shortly be published in one volume by Mr. John Murray. Should any of our readers fear that this attack might be calculated to depreciate the value of Drs. Westcott and Hort's work, they may be re-assured by the following quotations. In the *Bulletin critique* of Paris for January 15, 1881, the learned Louis Duchesne opens a review of Westcott and Hort with the words: "Voici un livre destiné à faire époque dans la critique du Nouveau-Testament." To this Catholic testimony from France may be added German Catholic approval, since Dr. Hundhausen, of Mainz, in the *Literarischer Handweiser*, 1882, No. 19, col. 590, declares: "Unter allen bisher auf dem Gebiete der neutestamentlichen Textkritik erschienenen Werken gebührt dem Westcott-Hortschen unstreitig die Palme." And in the *Theologische Literaturzeitung* of Leipzig, 1881, No. 21, cols. 487-95, Carl Bertheau commends the whole work most warmly, and, referring to the attack above mentioned, says that the edition needs no defence from him against that reviewer.

In proof of the general diffusion of the name "Hamlet" in England in Shakspeare's time, Mr. Furnivall tells us that, in glancing through part of the first volume of the Indexes to the Wills in the Gloucester Probate Court lately, he saw, under 1594, "Johannes Hamlett" and "Margeria Hamlett."

PROF. F. POLLOCK will deliver his inaugural lecture on "Jurisprudence" at University College, on Tuesday next, October 31, at 6 p.m. The public will be admitted without payment or ticket.

THE usual monthly meeting of the Carlyle

Society will be held next Friday, November 3, at 8 p.m., when Dr. Eugen Oswald will read a paper on "The Personal Relations of Carlyle with Goethe." The secretary of the society is C. O. Gridley, Esq., 9 Duke Street, S.E.

MR. ROWLAND HILL is giving a course of readings and expositions of "Richard II." at the Assembly Rooms, Bedford. He devotes one hour on each Saturday evening to one act, and comments thereon.

THE Clifton Shakspeare Society began the work of its eighth session on October 14. Mr. John Williams was elected president for the year. The work for this session is as follows:—"Hamlet" (two months), "Measure for Measure," "Troilus and Cressida," "Othello," "Lear," "Macbeth," and "Timon of Athens."

THE influential literary society of Vienna, called the Concordia, has passed a resolution favouring the discontinuance of Monday newspapers on the ground that the work for them must be done on Sundays; and this resolution has been vigorously applauded at a mass meeting of Viennese printers. The practice on this point is very irregular. Throughout the Continent nearly all papers are published on every day of the week, Sundays and Mondays included. In this country we are not aware of a single daily paper that appears on Sunday; but we have heard of good people in Scotland who decline to read their papers on Monday mornings. As to America, we can only say that the *New York Herald* always chooses Sunday for an advertisement "boom." The number for Sunday, October 8, now before us, calls itself a "septuple." It consists of no less than twenty-eight pages, including 110 columns of advertisements. The price is raised from three to five cents, which must be awkward for "constant subscribers."

THE third and concluding volume of Prof. Villari's historical work, *Machiavelli and his Time*, has just been published by Hoepli, of Milan.

SOME unpublished works of Ferdinand Freiligrath will shortly be issued by Göschen, of Stuttgart, under the title *Nachgelassenes*. The volume contains two pieces of the poet's youth—"Der Eggesterstein" and a translation of Byron's "Mazeppa."

CONSIDERABLE literary activity seems to exist in Little Russia. Goethe's *Faust* has lately been translated into this dialect by Ivan Franke, and it is stated that the poet Panteljeimou Kulisz is engaged upon a complete version of Shakspeare.

WITH reference to the word "pilgrick," another correspondent writes that, when he was young, he constantly heard it used in Cork of anyone looking miserable, especially of a child; but that he has never come across the word of late years.

MR. PERCY M. THORNTON, author of *Foreign Secretaries of the Nineteenth Century*, has written us a long letter upon a matter raised by a review of the third volume of his work in the ACADEMY of September 30. Doubt was there thrown upon Mr. Thornton's statement that a secret agreement had been signed in 1844 between the Czar Nicholas on the one part and the Duke of Wellington, Sir Robert Peel, and Lord Aberdeen on the other with reference to the Holy Places. We are unable to print at length the arguments which Mr. Thornton now sends to us in support of that statement. The strongest arguments are not intended for publication, for they consist of personal assurances and private letters. It is due to Mr. Thornton to state that these last corroborate his contention. But the subject is one to which a literary journal cannot give more space.

DR. EUGÈNE HUBERT, author of *Etude sur la*

Condition des Protestants en Belgique depuis Charles Quint jusqu'à Joseph II., noticed in the ACADEMY of October 14, writes to point out that we were in error in stating that he attributed to Joseph II. the honour of having been the first to introduce the principle of religious liberty into the public law of Europe. As a matter of fact, we did not ascribe to Dr. Hubert quite so preposterous a statement. We merely protested against the emphasis he laid on the importance of Joseph II.'s schemes in the subsequent development of religious liberty in Europe, to the apparent exclusion of previous workers in the same field who had met with more signal success. We had in our mind a passage in Dr. Hubert's Introduction, to which he makes no reference in his letter. If, however, as he now affirms, he referred throughout his book to the effects of Joseph II.'s policy in the later history of Belgium only, we should have been less inclined to dispute his assertion.

FRENCH JOTTINGS.

It is said that a hitherto unknown MS. of Proudhon has been discovered. It will be published immediately under the title of *Le Césarisme et l'Histoire*.

A PROPOSAL has been made to celebrate next year the fifth centenary of the death of Louis XI., the real founder of French unity. The proposal is supported by M. Lafitte, the Positivist directeur.

A FRENCH *Saturday Review* is now appearing in Paris, which deals with the whole field of literature, science, politics, &c.

M. PAUL BOURGET contributes to the current number of the *Nouvelle Revue* (October 21) a paper upon "The English Lakes," founded upon a recent visit.

AUTOBIOGRAPHICAL reminiscences seem to have become the fashion in France. Not long ago we noticed the papers in the *Nouvelle Revue* in which M. Alphonse Daudet described the genesis of his popular novels. M. Francisque Sarcey, the critic, is now contributing to the *Revue politique et littéraire* a series of articles entitled "Comment je suis devenu journaliste." In the first two that have appeared he has not got farther than the *Ecole normale*, which was indeed in his time (1846-48) the cradle of men of letters. It is sufficient only to mention Taine, "qui était notre chef de section, notre cacique, comme nous disions en notre argot;" About, "le plus vif, le plus pétulant, le plus indiscipliné de nous tous;" Prévost-Paradol, of whom "on aurait pu dire qu'il écrivait comme l'oiseau chante et comme l'eau coule;" Ordinaire, "un des esprits les plus primesautiers et des plus gaulois que j'ai connus;" Challemeil Lacour, Weiss, Paul Albert, Assolant, Yung, Maxime Gaucher, Gréard, &c., &c. Could any Oxford or Cambridge man recall a more brilliant and successful list of contemporaries?

M. J. LOISELEUR is about to publish (Paris: Plon) a work entitled *Trois Enigmes historiques*, dealing with the Massacre of St. Bartholomew, the poisoning affair and M^{de} de Montespan, and the Man in the Iron Mask.

FATHER FORBES' French translation of Mr. Mallock's *Is Life worth Living?* has reached a second edition.

THE Comte H. de La Ferrière has published (Paris: Calmann Lévy) an historical work upon the marriage projects of our Queen Elizabeth.

M. JULES COUSIN, librarian of the Douai University, has just published (Paris: Pedone-Lauriel) a book on the organisation and administration of public and private libraries,

which is intended to serve as a theoretical and practical manual for the librarian. An Appendix gives the ministerial regulations, &c., relating to university, circulating, and popular libraries. The work is illustrated.

OBITUARY.

J. ARANY.

BY a mournful coincidence, the Hungarians have only just inaugurated the statue of one of their greatest poets when the death of another is announced. The fates of the poetic friends were strangely contrasted—to Petöfi, sudden death at the zenith of youthful fame; to Arany, the long years of patient, but painful, endurance. Such events always come as a shock when they do come; yet, in one sense, Arany's death was not unexpected. The last four years of his life had been one continued martyrdom from extreme ill-health. He had long lost the use of his eyesight—at least as far as reading was concerned; and latterly his hearing began to fail him.

John Arany (Arany János) was born, in 1817, at Szalonta, a small town in the county of Bihar, on the borders of Transylvania, a part of the country in which the Reformed Church is particularly strong. To this Church belonged his parents—poor cultivators, but owning their house and the plot of land on which they laboured. The future poet was the child of their old age; with the exception of their eldest daughter, who was already married, their other children had died before he was born. The parents were God-fearing people, and brought up their child with peculiar care, keeping him from school and teaching him at home as long as practicable. It was his father who taught him the *paternoster* and *credo* in Latin. To his home-training we must attribute the extreme modesty, the Puritan scrupulousness, the calmness and constancy under trying circumstances, which characterised his whole life. The mediæval association of learning and poverty still exists to some extent in Hungary. In the days of the poet's youth it was in full force, and the young Arany struggled desperately to obtain his education without remaining a burden to his parents. He was thus for two years preceptor in the collegium at Szalonta; and then, finding the life of a student at Debreczen too expensive, he engaged himself (1834) as teacher at Uj Szállás. There he spent a year, being assisted in his studies by the kindness of the rector of the college, M. Török, now one of the superintendents of the Reformed Church. Provided by him with excellent testimonials, he again went to Debreczen, where the professors managed to give him such assistance as enabled him to live and learn. But the future poet had too much of the poetic temperament to persist to the end of the regular course; and, after a few months of wanderings and experiments, he returned home. He there found his mother had died, and determined at all costs to stay with his gray-haired father during the few years of life that remained to the old man. This resolution seems to have commended him to his fellow-citizens, who first made a place for him in the college, and afterwards in the town hall. In 1840 he was appointed "notary," or, as we should say, town-clerk; and in the same year he married. He had by this time read Shakspeare in German, and struggled hard to read Homer in the original; while in French he had got on to Molière. On his marriage, however, he resolved to put away such studies as idle things, to stick to his official work, and become an ordinary person like his neighbours. For a couple of years or so he kept to his resolution, but the arrival at Szalonta of a schoolfellow who had gained three prizes awarded by the Kisfaludy

Society led to a change. This friend continually conversed with him on literary subjects; lent him, almost forced upon him, his books—among others an English grammar; and urged him to compete as translator of the Greek tragedians. In consequence, Arany wrote some translations both of Sophocles and of Shakspeare; but his serious entry on the literary career was rather an exemplification of Juvenal's *facit indignatio versus*. Scandalised at the disorders of a county election, he had begun to write a bitter satire in the form of a burlesque epic, entitled "The Lost Constitution," when his attention was struck by a prize proposed by the Kisfaludy Society for a burlesque epic upon some subject taken from Hungarian life. He finished his poem, sent it in, and won the prize (1845). The censorship prevented its publication till many years afterwards. In 1847 he gained another prize by "Toldi," a narrative poem. This work—perhaps the best he wrote—obtained for him at once the esteem of all judges of Hungarian literature, though the political troubles that coincided with its publication delayed the full recognition of its merits by the public at large. Before the troublous times of 1848-49, Arany had written two other long poems, all the four, as he himself tells us in one of his Prefaces, being composed for the most part at night, in the hours which he could steal from hard official work. The misfortunes of his country caused his future productions to be often of a fragmentary character, though the sharpness of his satire and the depth of feeling displayed in them made them well worthy of the admiration of his countrymen, and caused their author to be universally recognised as the first of Hungarian poets. From 1851 to 1860, Arany was one of the professors at the Reformed college or high school at Nagy-körös; but when the Kisfaludy Society was revived, he became its director. In 1865 he exchanged that post for the secretaryship of the Hungarian Academy. This he resigned on account of ill-health in 1879; nor could he be persuaded to continue to receive the salary when incapable of doing the work, although the Academy still continued to give him the honorary title. Immediately after his coronation, the King conferred on him the Cross of St. Stephen, an honour never before attained by any Hungarian poet. In the same year (1867) a complete edition of his original poems appeared in three stout volumes. To the Hungarian translation of Shakspeare he contributed the "Midsummer Night's Dream," "Hamlet," and "King John." He published, after 1867, a volume of essays, chiefly on the older Hungarian literature; a translation of Aristophanes, remarkable for its painstaking fidelity; and a third poem on the legend of Toldi, entitled "Toldi's Love." This poem, and its connexion with its two predecessors, were noticed in the ACADEMY (March 5, 1881, No. 461, p. 171).

Arany was a popular and a national poet in the primitive sense of those words, and consequently extremely difficult to translate. His vocabulary is exceedingly rich, and his verses bristle with allusions intelligible only to those who have an intimate acquaintance with Hungarian provincial life, the life of the peasant and the small noble proprietor, who live far from cities and the "German." A few of his smaller poems have—for the most part with but indifferent success—been translated into German. The only English translation we know of is that of a canto out of "Buda's Death," by Mr. E. D. Butler.

ARTHUR J. PATTERSON.

Two or three persons of some note in the antiquarian world have been lost to us within the last few days. The Rev. William Palin, the Rector of Stifford, in Essex, since 1834, died at his rectory-house on October 16. He was the

with some twenty pages of MS. additions at the end, entitled

"A Note of such passages as have been omitted in, and I have seen, since the Printing of *Stowes Survey of London* in 4° 1618. And this *Cronicle* at large. 1631."

Among these additions is a short account of the end of the theatres for which Shakspeare wrote and at which he played, and also of the other theatres of his day. It may have been in type before, but, if so, has escaped me; and, as it interested me, I think it will interest other readers of the ACADEMY who have not come across it elsewhere.

F. J. FURNIVALL.

P. 16. "PLAY HOUSES. The Globe play house on the Banks side in Southwarke, was burnt downe to the ground, in the year. 1612. [Thomas Lorkin and John Chamberlaine both give the date as June 29 1613.] And now built vp againe in the year. 1613 at the great charge of King James, and many Noble men and others. And now pulled downe to the ground, by N^r Matthew Brand, On Munday the 15 of April 1644., to make tenements in the roome of it.

"The Blacke Friers players play house in Blacke Friars, London, which had stood many yeares, was pulled downe to the ground on Munday the 6 day of August. 1655. and tenements built in the roome.

"The play house in Salisbury Court, in fleet-streets, was pulled downe by a company of Souldiers, set on by the Sectuaries of these sad times, On Saturday the 24 day [MS. day day] of March. 1649.

"The Phenix in Drury Lane, was pulled downe also this day, being Saturday the 24 day of March 1649, by the same Souldiers.

"The Fortune Playhouse betwene White Crosse streets and Golding lane was burnt downe to the ground in the year 1618. And built againe with brick worke on the out-side in y^e year. 1622. And now pulled downe on the in-side by the Souldiers this 1649.

"The Hope on the Banks side in Southwarke, commonly called the Beare Garden, A Play house for Stage Playes On Mundayes, Wednesdayes, Fridayes and Saturdayes, And for the Batling of the Beares On Tuesdayes and Thursdayes, the Stage being made to take vp and downe when they please. It was built in the year 1610. And now pulled downe to make tenementes, by Thomas Walker, a Petloote Maker in Cannon Streete, on Tuesday the 25 day of March 1656. Seuen of Mr. Godfries Beares, by the command of Thomas Pride, then he Sheriefe of Surry, were then shot to death, On Saturday the 9 day of February 1655, by a Company of Souldiers."

PS.—I have copied the whole of these "Additions," and shall print them in the fourth part of my *Harrison's England* for the New Shakspeare Society.

POPULAR FLOWER-NAMES.

Brackley, Northamptonshire : Oct. 21, 1882.

In Messrs. Sonnenschein's list of new publications will be found a volume by me on *Flowers and Flower Lore*. As more than one reference to this subject has appeared in the pages of the ACADEMY, I should be glad to call attention to an interesting word I have just added to my list of names associating flowers with Puck, which only came to hand after the chapter entitled "From Pixy to Puck" had been revised and returned to the printer. I was seated a few days ago with a number of friends around a wedding-breakfast table, when the conversation turned upon the subject of bouquets and flowers. A lady present, well informed in questions botanical, asked me if I had ever heard a flower called Pug-in-a-primmel. I said I had not, and asked what flower it might be. She replied that on the borders of Northamptonshire, Oxford, and Bucks (where I now reside), an "oxlip," or polyanthus, found in gardens, was so called on account of the petals being enveloped in a ragged or crimped bordering of green. The flower is too well known to need description, but the name is

peculiarly interesting for two reasons. First, it gives us a valuable relic, in the form of "primmel," of the old word from which "primrose" is derived. In Chaucer and Gower we read of the "primerole," from the French *primverole*, Italian *primaverola*. This has been modernised into primrose, and explained as "the first rose of spring." Sometimes the local name retains the *r* sound, and so we hear of Pug-in-a-primmer. At other times it takes the form already referred to. Secondly, we have another instance of the popular association of Puck with flowers. As the *Nigella damascena* bears the name of "Devil-in-a-Bush," so this polyanthus is appropriately designated "Puck-in-a-Primrose." The softening of Puck to Pug is interesting, the latter form not appearing in any of the glossaries or dictionaries I have consulted. The second chapter of my forthcoming work is entirely devoted to the discussion of this branch of flower-lore, but this example has not been inserted.

HILDERIC FRIEND.

MISS MITFORD'S LETTERS.

Fairfield Lodge, Exeter : Oct. 23, 1882.

In the ACADEMY of October 14 appears a letter of Miss Mitford's, written in 1853, in which she asserts that the letters signed "An Englishman," abusing the Emperor of the French, which appeared in the *Times* of that year, were "written by an undergraduate at Oxford a lad called Vernon Harcourt." Most people would conclude, as your reviewer has done, that the lad in question was the present Sir W. Vernon Harcourt.

If the letters in question were written by him, he certainly was not an undergraduate at Oxford in 1853, as he took his degree at Cambridge in 1851. Nor was he "a lad" at that time, as he had attained the age of twenty-six, an age at which many more finished compositions than the letters of "An Englishman" have been produced.

However, it seems more probable that it was Miss Mitford, and not the *Times*, that was "taken in." I have always understood it was an open secret that the letters of "An Englishman" were written by Mr. Kinglake, with whose acknowledged opinions regarding the Emperor Napoleon III. and his satellites they very closely agreed.

A. H. A. HAMILTON.

SPENSER'S USE OF "IN."

Manchester : Oct. 22, 1882.

Mr. Mayhew's suggestion of a Spenserian *in* equivalent to *en* in *agir en père* is interesting, but it is surely unsupported, save by a misinterpretation of a somewhat obvious passage. When Spenser writes—

"The wondrous Argo, which in venturous peece
First through the Euxine seas bore all the flower
of Greece,"

the phrase "in venturous peece" is clearly to be taken closely with the following line, the *in* expressing the relation, not of the "Argo" to the "venturous peece," but of "the flower of Greece" to the wooden walls—properly enough called "peece"—which carry them. The line is an instance, not of Spenserian "Gallicism," but of the more familiar and prevalent Spenserian redundancy. It may be added that, though there are a good many pure French words in Spenser, his use of French constructions is extremely rare, even when he is most closely following Marot or du Bellay; and that the use of *in* in the proposed sense is as unexampled in him elsewhere as it is in Shakspeare.

C. H. HERFORD.

CASSELL'S "STORIES FROM ENGLISH HISTORY."

London : Oct. 23, 1882.

Will you allow us to correct a slight error which occurs in the notice of our *Stories from English History* appearing in the last number of the ACADEMY? Your reviewer remarks, "We were astonished to find no mention made of an episode that must prove so attractive to children as the Gunpowder Plot." If you will refer to p. 126 (para. 7) you will find this event briefly described.

CASSELL, PETTER, GALPIN & CO.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 30, 7.30 p.m. Educational: "The Relative Value of Internal and External Examinations," by Mr. F. Storr.

8 p.m. Royal Academy: "The Muscles of the Human Body," II., by Prof. J. Marshall.

WEDNESDAY, Nov. 1, 7 p.m. Entomological.

THURSDAY, Nov. 2, 8 p.m. Chemical: "Some Halogen Compounds of Acetylene," by Dr. R. T. Phipps; "Dihydroxy Benzole Acids and Iodoacetylene Acids," by Dr. A. K. Miller; "Crystalline Molecular Compounds of Naphthalene and Benzene with Antimony Chloride" and "Additional Evidence that Quinoline belongs to the Aromatic Series of Organic Substances," by Messrs. Watson Smith and G. W. Davis; "Orcin and Some of the Other Diaryls," by Mr. R. H. C. Neville and Dr. A. Winther.

8 p.m. Linnean: "Ants, Bees, and Wasps," X., by Sir John Lubbock; "Medicinal Plants of Queensland," by Mr. W. A. Armit; "Malformation Leaves of *Beetria opaca*," by Mr. J. G. Otto Pepper; "Hybridisation of *Salmo fontinalis*," by Dr. F. Day; "Teratological Notes on *Pisces*," by Mr. H. N. Ridley; "Remarks on Marine Fauna of Norway," by Prof. Lünkenstein.

FRIDAY, Nov. 3, 8 p.m. Royal Academy: "The Muscles of the Human Body," III., by Prof. J. Marshall.

8 p.m. Philological: "English Words in the Angleses Dialect," by Mr. William Jones.

8 p.m. Carlyle: "The Personal Relations of Carlyle with Goethe," by Dr. Eugen Oswale.

SCIENCE.

Etyma Graeca. By E. R. Wharton. (Livingtons.)

WITHIN the last eight years a number of scholars—it is hardly necessary to mention their names here—have made a change in Indo-European philology. Though, in one sense, wanting in the "collective tendencies" which constitute a school (for the *jung-grammatiker*—Karl Brugman, Osthoff, and others are on many points opposed to Fick, Bezzenger, and Joh. Schmidt) these writers still, as Delbrück has said, owe their importance to the common element in their efforts. They have instituted a stricter method, and reached certain definite results which are gaining general acceptance, and go far to establish new laws of sound-change, a new table of the correspondence of sounds, and a new pro-ethnic alphabet, as rich in vowels and consonants as our own tongue. Their views have wrought as great a difference in philology as Darwinism has in philosophy; and, if some of them are not cautious or consistent, the same may be said of some recent German evolutionists.

Mr. Wharton collects the fruits, so far as Greek is concerned, of these recent labours in a condensed, perhaps over-condensed, *résumé* of 180 pages. He promises an *Etyma Latina* on a similar plan. The work was needed; the English text-books now in use are out of date; and beyond scattered notices and articles, such as two papers by Prof. Bloomfield in the *American Journal of Philology*, since reprinted in an *American Etymology of Greek and Latin*, or the chapters in Delbrück's *Introduction to the Study of Language*, there was no English account, nor, indeed, any summary in any language, of recent philology. It is needless to say that

the work—no easy one—is carried out with great accuracy and thoroughness. There will be little need for derivations in a new edition of Liddell and Scott. The contents are—etymologies (part i.), so far as they can be given, of all the Greek words in use before 360 B.C., with (part ii.) a brief exposition of the phonetic processes involved, and two Appendices containing lists of onomatopoeic and loan words. Proper names are almost all omitted, though they do not really differ from ordinary words.

Perhaps the best way to deal with part i., the body of the book, may be to quote a few etymologies taken at random. It must be premised that Mr. Wharton gives no "roots," or pro-ethnic forms, though he sometimes prints what are really the same, in Greek letters—e.g., γερμω for βαίνω. Considering the many ways of representing the letters of the original speech, and the present state of investigations into roots (cf. Fick, *Göttingische gelehrte Anzeigen*, 1881, 440) and the dialects of the *Ursprache*, he is practically right. Ἀκούειν, then, is analysed—is the derivation Mr. Wharton's own?—into ἀ-σκοF-, cf. θυόσκοος κοῖν (add Gothic *us-skavans*), which, if not unassailable, is better than Pott and Fick's ἀκα-, οῖς. Τῆλε is connected (following Collitz) with Sanskrit *ciras*, Latin *procul*, and πάλαι; πέλομαι in this case, if belonging here, must have taken its π either from a dialect or from the analogy of πόλος (cf. *cis*, *tis*, *poū*). Fick's suggestion that initial με, νε, &c., can become a gives etymologies to ἄγαν (μέγα), ἄνθρωπος (μενθήρη Hesych., thought), ἄμμες (*ἄσ-μες, i.e. *νο-σμες, cf. *voū*), and, it may be added, to ὄχα (Sanskrit *māhi*, great), which Mr. Wharton considers formed by false analogy from ἐξοχα. Mr. Ellis supplies a solution of περιχαμπτά (Aesch. *Suppl.* 878) by conjecturing περὶ χάμψα (crocodile); and Prof. Sayce explains αἰα as due to a false division of γαῖα. Ἰσθμός, to add one more, is derived, with Egger, from *vid*, to divide. Two examples of stricter method may be added. Βράσσων (K. 226), which Curtius was forced to refer, against the sense, to βραχὺς, is here explained, after Fröhde, from Sanskrit *jalu* = *jardhu, giving a Greek positive βραθύς. Ὀνομα is connected, not as by Curtius with γνῶναι, for loss of the γ seems improbable, but with Sanskrit *nāman*, Irish and Gaelic *ainm* (Welsh *enw*), Latin *nuncupare* (= *nomn-cupare*, Havet *Mem. Soc. Ling.* iv. 231).

On some points it is naturally possible, in a work of such range, to criticise Mr. Wharton's etymologies more decidedly, though the brevity and absence of reference render this difficult or unfair. Copulative α seems to sometimes take the place once held by the prosthetic α; it is suitable in ἀδελφός, ἀγαθός; hardly so in ἀδελφείν (δάνειν) ἀτάσθαλος αἰσεν. Τράπεζα is explained as *τε-τράπεζα; but Schmidt's view, quoted by Mr. Monro (*Hom. Gr.* § 103), seems the better; otherwise we should expect τράπ-, as μῶνξ. Βάθος cannot stand for βήθος; it must be formed by analogy from βαθύς. Πουή (Zend *kaēna*) cannot be connected with the Latin *punire* (Collitz, *Bezz. Beitr.* iii. 198). Πέντε is very ingeniously explained as *πεμπεμ, cf. *quidque*, "all the five fingers;" but, passing over Benfey's plea for an older final α in

πέντε, there is no apparent reason for the dissimilation of the two halves of *πεμπεμ, or for the irregular representation of original qu by π, nor is the loss of μ final in Greek proved. Νήδυμος, "a false division for -ν ἡδυμος," is attractive; but ἡδυμος had an initial F, so that the ν ἐφελκυστικόν, even if used without reference to hiatus, would hardly be attached to its first syllable. There are also some words omitted—θρασυμένων (lately cleared up by de Saussure), ἀνδρότης (Hom.), βῆτα, and some dialectic forms, needful for explaining the Attic, δέλλειν, βόλομαι (e.g., α 234) μέις. Βορβός, given as Doric for ὀρβός, must be a slip; βορβός is, I think, the correct form (e.g., Cauer 7).

Part ii., indispensable if only to correct the idea of etymology common in popular textbooks—that the "root" and the word alone are of value—is most excellent, but too short. The rules, for example, for the regular interchange of ο and ε, or the difference between σσ from χχ, κκ, which does not become σ, and σσ from θθ, ττ, which does (cf. *μέθος, μέσος, μέσος), are unnoticed. Of other rules only a curt explanation is given in the Preface. Indeed, brevity is the one fault of the book. Throughout, no references or authors of the derivations are given, and some of the etymologies are obscure from shortness. There is, e.g., nothing to show that, in θράσσειν, the θ is original, and not due to "metathesis;" "θεός: φεύς," with a reference to the rule that σ between vowels falls out, needs explanation. Πλέες (= *πλεεσες, Mahlow, *langen vocalen*, 46) is omitted. It is perhaps from a desire for brevity that forms are put together which seem not exactly to correspond—μέγας and magnus, θύρα and dvār. Something might have been said, too, of the accent. One may hope Mr. Wharton will give fuller aid in his *Etyma Latina*. Fröhde's investigations, if their results are accepted, are not very simple. It may be hypercriticism to object to the terms "close" and "open" to distinguish the vowels i and u and a e o, but Havet and Sievers (*Phonetik*, 192) have pointed out that "open and close" exactly describe "short and long" vowels.

One or two general points may be touched on. The number of cognate Latin words Mr. Wharton has found to quote is very small. Some, indeed, which might have been expected are omitted—*serere servus* (bound) by side of εἶρεν εἶρερον, *cavilla* by κόβαλος; but others are included which seem unconnected—e.g., *loqui* agrees with λίσκειν (= λὰκ-σκεῖν) neither in sense nor in sound, since qu = π here. Of the few cognate words, fewer are words in common use; and, as Prof. Nettleship has pointed out, the terms of moral, political, and social life are unrelated. Comparisons of vocabularies prove little as to the connexions of languages; but what proof there is here fully accords with the mass of evidence against Mommsen's (still unaltered) view of an Italo-Greek period.

Again, there is an absence of "popular etymologies," like ἀμφίσβαινα for ἀμφίσθημα (double-necked), due partly, perhaps, to the literary character of our Greek. The borrowed words naturally supply several; e.g., the Persian *khoz* = κάστωρ has seemingly taken its form from the unconnected but familiar god's

name. The loan words themselves—as many as 480 in number—have been collected in a valuable list, far fuller than, e.g., Vanicek's (Leipzig, 1878). Hehn and others have pointed out the light they throw on the relations of Greece with the "barbarians." A few may be quoted here: θρόνα, χλαῖνα (Sanskrit); κιθάρα, κίων, ὄνος, χαλκός (Semitic); κασσίτερος (Assyrian); λόγχη, κόφινος (Keltic). A well-known example is οἶνος, which Mr. Wharton, after Hehn, refers to the Hebrew *yāyin*, itself said to be a loan word. It has been argued (*Bezz. Beitr.* i. 294) that the Semitic word could not have come into the Greek form; perhaps the analogy of Οἶνός may obviate this. Prof. Sayce has, I believe, suggested that βασιλεύς also is borrowed, being a Phrygian word, like ἀναξ, βαλὴν. Certainly it has been explained from no Indo-European root. Mr. Wharton calls it a "diminutive" of βάσιλος; but this scarcely helps, though neither Bezenberger nor Week have satisfactorily gone farther. It would seem that, while the Italians adapted old words to new needs, the Greeks borrowed them, just as at a certain period they borrowed their art.

It remains only to add that the book is unusually well printed. On p. 136 the accent of ὦρα has fallen out; p. 33, s.v. βαίνο, for *beto* read *baeto* (Havet).

F. HAVERFIELD.

NOTES OF TRAVEL.

It is with much regret that we announce the death of Mr. E. Duffield Jones, of the Royal Geographical Society, which occurred on Thursday last, October 21, after a long and painful illness. Mr. Jones was M.A. of St. John's College, Cambridge. For some years he was attached to the consular service in China, but resigned his appointment in 1870. He was a regular and valued contributor to the ACADEMY, and also wrote for other periodicals. As an official of the Geographical Society his loss will be much felt.

We learn from the *Monthly Notes* of the Library Association that a start has been made with the printing of the general map catalogue of the British Museum, and that the work is to be carried straight through to the end. It is being done under the supervision of Prof. R. K. Douglas.

THE first meeting this session of the Royal Geographical Society will be held on Monday, November 13, when Mr. A. R. Colquhoun, of the Indian Public Works Department, will read a paper on his recent journey of exploration through Southern China, from the mouth of the Sikiang to the banks of the Irawadi. We understand that Mr. Colquhoun has also accepted an invitation to address the Société géographique at Paris on December 3.

SCIENCE NOTES.

NOTHING could be more appropriate than the studentship which it has been decided to found at Cambridge in memory of the late Prof. Balfour. Its value is to be not less than £200; it is to be open to the world, though connected with Cambridge; it is not to be awarded by competitive examination; the holder is to devote himself to original research in biology—especially animal morphology. Despite the instructions given to the two University Commissions, this is, we believe, the first distinct recognition of "original research" at either

Oxford or Cambridge. As has been pointed out in the ACADEMY, both the Owens College and Edinburgh University have shown the way in this matter. What is important now to insist upon is that other branches of learning are at least in as great need of encouragement as physical science.

A VERY useful encyclopædia of geology and the cognate sciences, edited by Prof. A. Kennigott, of Zürich, is in course of publication as part of the *Encyclopædie der Naturwissenschaften*, issued by E. Trewendt, of Breslau. The characteristic feature of the work is the treatment of the subject in a comparatively few comprehensive articles, alphabetically arranged, rather than in a multitude of minor articles which break up the reader's attention, and destroy the continuity of the subject. The geological articles are in the hands of Dr. von Lasaulx, while the palæontology is contributed by Dr. F. Röllé, and the mineralogy is reserved for the editor's own pen.

WE have received the *Transactions* for 1881-82 of the Penzance Natural History and Antiquarian Society. The papers of widest or most permanent interest seem to be those of Mr. E. Marquand on "The Wild Bees of the Land's End District;" a full list of the mosses of West Cornwall, by Mr. Curnow and Mr. J. Ralfe; a useful article on the "Hepaticæ of West Cornwall," by Mr. Curnow; and a discussion by Mr. Ralfe of that very perplexing genus, *Euphrasia*. He finds three well-marked forms in Cornwall, and probably others in Gloucestershire and Norfolk. His arrangement is different from that adopted by Sir Joseph Hooker and Prof. Babington; but we are inclined to think he is very likely right—at least as to the Cornish forms.

PHILOLOGY NOTES.

MR. E. B. NICHOLSON, Bodley's Librarian, is about to publish at Oxford a series of fasciculi entitled *New Homeric Researches*, containing his investigations on the metrical peculiarities of the Homeric poems and the light they throw upon Homeric questions and upon the earlier stages of the Greek language. The first of these will be "On Supposed Metrical Mimicry in the Homeric Poems," and will be ready in a few days.

WE understand that Mr. W. J. N. Liddall, advocate at the Scottish Bar, will be a candidate for the Celtic chair in Edinburgh University. Mr. Liddall was formerly a Muir prizeman in Sanskrit in the University of Edinburgh. He has for some time been engaged upon the Celtic MSS. in the Advocates' Library, and has published several papers on Celtic place-names.

M. MASPERO, before returning to Egypt, gave a long account of his last year's work to the Académie des Inscriptions at its meeting on September 22, which may be read in the last number of the *Revue critique* (October 16). We are glad to hear that he has found everything in the Boolak Museum in perfect order.

M. DERENBOURG has communicated to the Académie des Inscriptions a reply to M. Halévy's paper upon the Jewish belief in the immortality of the soul, noticed in the ACADEMY of October 14. He maintains that the genuine religious beliefs of the Jews must be looked for, not in the superstitions they borrowed from their pagan neighbours, but in the teachings of the prophets, which contain no allusion to another world. He thinks that the conception of a future life among the Jews came from the Platonist philosophy, and was introduced at a comparatively late date from Alexandria.

MEETINGS OF SOCIETIES.

SOCIETY OF HELLENIC STUDIES.—(Thursday, Oct. 19.)

C. T. NEWTON, Esq., V.-P., in the Chair.—Prof. Jebb gave an account of his recent visit to Hissarlik in company with Mr. Calvert, Prof. Goodwin, and others, and stated it as the unanimous opinion of the party that no such stratification of the ruins as is implied in Dr. Schliemann's theory of successive cities exists. Prof. Jebb examined the question in what sense any site can be said to be that in the mind of the author of the "Iliad," and how far we may expect the poem to tally with the evidence of actual remains. He expressed his own opinion that more than one site in the Troad has left its impression in different parts of the "Iliad."—This view was supported by Prof. Colvin and Mr. F. Pollock.—An account by Prof. Sayce of a journey in Aëolis, and a description by Mr. Murray of a statue of Hercules, sitting, found in the palace of Sennacherib at Koyunjik, were, in the absence of the writers, taken as read.—Mr. Lewis Farnell read part of a paper discussing the frieze from Pergamon representing the battles of gods and giants, now at Berlin. The writer discussed in detail the two chief groups of that frieze, of which Zeus and Athena respectively are the centres, comparing them with earlier and later treatments of the same subject, and so eliciting what was peculiar to the Pergamene conception of the subject.

NUMISMATIC SOCIETY.—(Thursday, Oct. 19.)

W. S. W. VAUX, Esq., V.-P., in the Chair.—Prof. Gardner read parts of a paper dealing with the coins of Samos, discussing their types from the point of view of mythology, and arranging them in chronological sequence.

THE MANTUA AND MONTSERRAT MEDAL FUND.—(Saturday, Oct. 21.)

A. M. MOCATTA, Esq., in the Chair.—This was the annual meeting of the Mantua and Montserrat Medal Fund, and was held at Exeter Hall. According to the Reports of the council, the income of the fund is £3,700 a-year. The medals were originally instituted to reward the labours of painters, poets, and scientific men four centuries ago by the Marquises and Dukes of Mantua. A roll was exhibited on which were inscribed the names of Raphael, Michelangelo, Mantegna, Dante, Galileo, Copernicus, Shakspeare, Milton, Racine, Molière, Camoens, Erasmus, Camden, Rubens, Francis Bacon, Lope de Vega, Napier the inventor of logarithms, Edmund Spenser, and about a thousand other eminent men of all nations, to whom these medals had during four hundred years been awarded. They had been granted by the council during the past year to the following:—Prof. Owen, John Ruskin, Alfred Tennyson, Longfellow, the Earl of Shaftesbury, Prince L.L. Bonaparte, the Duke of Argyll, Card. Manning, the President of the Royal Academy, the President of the Royal Society, Prof. Tyndall, J. A. Froude, Henri Milne Edwards, of Paris, Mr. W. Holman Hunt, Mr. J. E. Millais, the Earl of Emswiler, and Sir Joseph D. Hooker. An old scrap-book, bound in the thirteenth century for Louis Gonzaga, the first captain of Mantua, was exhibited, which contained above one thousand letters from all the eminent men specified collected during the four centuries during which the House of Gonzaga reigned in Mantua. The volume had descended to the representatives of the family. A portrait, by Raphael, of Louis Gonzaga, the founder of the Mantuan medals, based upon a sketch by Giotto, was also exhibited. The funds of the society are exclusively devoted to the encouragement of workers in science, literary research, and art, and are distributed without regard to nation or creed. A list of sixty persons in America, Japan, China, Asia, Africa, and Europe, recipients from the fund, was read. The money is mostly expended in the purchase of books and scientific apparatus to aid them in their researches; and they, in return, send specimens and notes for the use of the curators of the museum of the Prince of Mantua and Montserrat.—Prof. Crane, director of the museum, remarked

on the number and high value of the specimens. He also alluded to the museum as being the earliest in Europe of paintings, sculpture, and natural history, and to the important researches which the House of Gonzaga had made during the time they resided in Mantua.

FINE ART.

THE GATES OF BALAWAT.

The Bronze Ornaments of the Palace Gates of Balawat. With Introduction by Dr. Birch, and Descriptions and Translations by Mr. Pinches. (Published by the Society of Biblical Archaeology.)

IT has often been the subject of remark that Assyrian sculptors, with all their practice in bas-relief, very rarely attempted to produce a figure actually in the round; and the explanation usually given has been that Assyrian sculpture was essentially pictorial. The fact cannot be gainsaid that the long lines of reliefs which they have left behind are, above all, pictorial representations, or rather illustrations, of common or current events. At the same time, it is still an open question whether the amount of real sculpture displayed in these reliefs represents only an endeavour to help out the pictorial element, or whether it does not rather represent an actual knowledge of sculpture lowered, so to speak, to admit of its being combined with painting. In favour of the latter alternative, it may be urged that the oldest of the reliefs now surviving are of an artistic character, which presupposes a long antecedent practice of sculpture in this form. Obviously, it does not follow that painting was not still older, and had not been from the beginning the parent of sculpture in relief, as many appear to believe.

It is easy to imagine that, in an early stage of painting on stone, it was a simple step, where shadows were not obtainable by colour, to obtain them by sculpture. But it was not easy to imagine this till the thing had been done. So far, indeed, was that from being the case that we are obliged to assume a previous acquaintance with actual bas-relief before such a step could have been thought of. It is on this point that the whole question turns.

With regard to the origin of bas-relief, the first difficulty is to comprehend how a solid substance like stone, which lends itself readily to sculpture in the round, could have ever suggested to an artist the possibility of its being worked in relief. The answer to that is given clearly by the bronze gates from Balawat. A thin plate of bronze or copper possesses a natural elasticity, which suggested the possibility of its being beaten up into a design—that is to say, into a bas-relief. The extent of the elasticity determined the extent of the relief; and thus bas-relief, instead of being a chance result of artistic taste, may be said to have originated in the nature of a material. Once produced in bronze, it was an easy step to transfer it to marble; and Semper (*Der Stil*, i. 431) will be admitted to have been right when he described bas-relief as "bronze repoussée metamorphosed into stone." On this and some other points I called the attention of readers of the ACADEMY (August 1878) to the gates of

Shalmaneser II. when they reached the British Museum.

It is sometimes, and perhaps justly, made a matter of surprise that the finest Greek reliefs in marble—for example, the frieze of the Parthenon—were not only coloured, but had also numerous accessories of glittering metal, such as the reins and bridles of the horses. But then it is forgotten that the Greeks had derived their notions of bas-relief through artistic tradition from times and places where its true nature and origin in bronze were recognised. It was in obedience to these traditions that they employed colour and metallic accessories on their marble.

Under these circumstances, the bronze platings from the gates erected at Balawat by Shalmaneser II. (B.C. 859–824) become a striking landmark in the history of ancient art, quite independently of their importance for Assyrian studies. The publication of them in a series of large, finely executed photographic plates by the Society of Biblical Archaeology is a service which cannot be too gratefully acknowledged. It has been more the habit of that society to deal with literary and historical questions than with matters relating to art; and, in fact, the present publication, with its text of the inscriptions on the gates by Mr. Pinches, amply sustains the unique character of the society in this respect. We hope this is a new departure. With its resources and its successful management, the society may be expected to overtake much that in recent years has been accumulating and remaining unutilised, in a thorough sense, for want of enterprise.

The subject represented on these gates is war in all its horrors for the vanquished and delights of spoil or vengeance for the conquerors. Storming of fortresses, conflagrations, impalements, beheadings, fighting from chariots, on horseback and on foot, strings of prisoners, captured herds of cattle, spoils, submissions, presents—these are the principal items, and most of them recur sufficiently often to have taxed the invention of the artist to avoid monotony. From his work altogether he must be admitted to have had the command of a very large number of artistic motives. But, if we take up a special section of his subject, it will be found generally that he himself was conscious of a want of resource in the invention of motives, and struggled against it by introducing varieties of detail which might withdraw attention from what is really a repetition of a motive already used. For example, in the first scene (A, 1–7) we may notice (1) a group of two horsemen riding over a fallen enemy, which occurs twice with only varieties of detail; (2) a group of an Assyrian seizing an enemy by the crest of his helmet, also repeated with slight variation; (3) a group which is found three times within a short space, but always with some alteration: it consists of an Assyrian who has overpowered one of the enemy, but still stands on his defence against another, who aims his spear at him. A similar result could be obtained from the other scenes. The battle from which these examples are chosen is perhaps the most interesting of all on the gates from the fact that the enemies of the Assyrians are there represented as armed with

the Greek helmet, circular shield, and spear. They are slighter men than the Assyrians, and their stronghold is a mountainous country into which the Assyrians have penetrated with chariots, horsemen, and bowmen. The explanatory inscription which accompanies this scene places it, we are told, in the region of Armenia. There are theories which trace the immigration of the Greeks along the North of Asia Minor, and finally down into their settlements in Greece proper. But whether it can be proved, from language or otherwise, that these original migrating Greeks were possessed while in Asia Minor of the armour by which they were characterised I am not able to say. An alternative would be to regard these Greek-armed enemies of the Assyrians as settlers who had returned from Greece to an earlier seat of their race. If it were not that the localisation of this enemy seems to be certain, it might be argued, from the fact of their being associated in one place as prisoners with other prisoners of an Ethiopian type, that they belonged to a district nearer to Greece and more accessible to Greek mercenaries.

The artist of the gates has met with difficulty in rendering horses. When they are at a gallop, with heads and forelegs in the air, he succeeds fairly well. But when they are to be represented at a walking pace he begins equally by placing their heads near the top of his available space, and, finding afterwards that their forefeet must reach the ground, he produces an animal which is not unlike a giraffe. He ought to have simply enlarged the scale of his horses in such cases. But that would have entailed an enlargement of the chariots also, and would seriously have broken up the uniformity of his design. He was a victim, in the first instance, to the law of isokephalism, which prevails also to a large extent in Greek reliefs, where the composition is confined, as it is here, to long, narrow bands.

In composition, the gates are inferior to the somewhat earlier friezes in the British Museum representing the conquests of Assurnazir-pal (about B.C. 880), but they appear to be of the same school. In finish, also, the gates are behind this frieze, though in some measure the opposite might have been expected, considering how readily a bronze surface lends itself to the expression of minute details as compared with the alabaster of the frieze. The figures are, in fact, often very carelessly finished.

It will thus be evident that the artistic interest of the gates is not so much in the beauty of workmanship bestowed on them—though in that respect also they have many charms—as in the fact that they present us with a reasonable explanation of the origin of bas-relief. Again, both the material and manner of execution are obviously such as would be attractive to industrial art in the production of armour, vases, and other articles useful for export. When compared with the designs on objects found in the oldest tombs of Greece, the spirit of design and the technical processes on the gates are seen to have exercised very great influence on the first examples of artistic production with which the Greeks became acquainted.

A. S. MURRAY.

THE COPTS OF EGYPT AND THEIR CHURCHES.

IV.

(Conclusion.)

Silver-cased texts.—Most of the churches have a MS. copy of the gospels, covered on all sides with plates of silver, decorated with *repoussé* work, like that on the fans. The book is completely sealed up in this silver box and secured with nails, so that it can never be opened or even seen. There is generally a cross in the middle of each back, surrounded by the emblems of the evangelists, cherubim, and flowers; a Coptic inscription forms an ornamental border. Some of these are quite modern, and none appear to be older than the sixteenth or seventeenth centuries.

Crosses.—Many churches have fine large processional crosses of silver or bronze, engraved with figures and inscriptions—in many cases in Greek. There are also in all the churches a number of small crosses made of silver or base metal, and generally engraved with a dedicatory inscription like those on the sacramental spoons. They are held by the priest at Benediction, and are used at the consecration of the water for baptism.

Lamps and candlesticks.—Some of the lamps which hang before the pictures and relics and in front of the Hékel are enriched with beautiful work, *repoussé*, engraved and pierced. Some are of silver, and others of bronze.

Until the last few years, some of the Coptic churches possessed exceedingly beautiful glass hanging lamps, made probably at Damascus in the fourteenth and fifteenth centuries for the use of mosques. They had sentences from the Koran, and very delicate arabesque patterns painted on them in enamel colours, some thin and transparent, and others, almost opaque, laid on so thickly as to stand out in perceptible relief. These lamps—the most beautiful specimens of the glass-worker's art ever produced—have quite disappeared from the Coptic churches. The last one was brought to England four or five years ago, and is now in the British Museum. There are also three very fine ones in the Kensington Museum, but these came out of mosques. A few glass lamps of plain clear glass, but of very graceful form, still remain. There is a fine large one in the church of Abou Sergeh. It is only brought out on Good Friday. The tall-standing candlesticks by the lecterns are generally of wood with turned mouldings; a few are of bronze or wrought iron, with three branches and prickets. At the church of St. Menas are two curious bronze candelabra, set in niches before pictures. They are each formed of two winged dragons with tails crossing; in the upturned mouths and along the backs are rows of sockets for candles, seventeen in all. One of these appears to be fifteenth-century work; the other is a later copy.

Censers and incense boxes.—The censers now in use resemble in form those used in the West during the fourteenth and fifteenth centuries. They are made of silver or bronze, ornamented with pierced and *repoussé* devices. The incense boxes are generally round, and of wood or ivory richly carved with interlacing patterns and Arabic or Coptic inscriptions. A few are square-shaped boxes made of beaten silver, decorated in the same fashion as the fans and *textus*-covers.

Chrismatories, for the holy oils.—But very few remain. In the church of Anba Shenouda there is a curious one cut out of a solid cylindrical block of wood, eight inches and a-half in diameter, in which are sunk three holes to contain the little glass phials for the three holy oils. The lid revolves on a central pivot, and has only one hole in it, so that only one bottle is exposed at once. At present the Coptic priests use only one holy oil, and are quite

ignorant that there ought to be three distinct kinds. At baptism, instead of putting the oil on the child, they pour some of it into the font.

Tabernacles.—After the consecration, the elements are placed in a wooden box decorated with paintings of the life of Christ and the saints. This box stands on the altar. None appears to be of any great age. The custom of "reserving" the Host does not now exist among the Copts. Tradition says that it was given up because a serpent once got into a church and ate the Host. A curious instrument (the kooba, or in Greek *ἀσπερίσκος*), made of two semi-circular pieces of metal crossing each other, is used at Mass to prevent the corporal from touching the bread after consecration.

Musical instruments.—Cymbals, triangles, and small bells without clappers, struck with a piece of wood, are used to accompany the hymns. The commencement of the service is sometimes announced by the priest striking a wooden board with a mallet, as in the Greek Church. A few bronze bells were used, but they are rare—probably because the Mussulmans dislike them.

Crutches.—Owing to the great length of the services and the absence of seats, both priests and laity have wooden crutches to lean upon. The top is like a tau cross. The Patriarch has a fine massive silver one, which is carried before him, like the archbishop's cross in the Western Church.

Among the church furniture may be counted ostrich eggs, which are hung from the roof as ornaments. They are generally supported by metal bands, with ornamental engraving on them. Some churches have, not real eggs, but porcelain imitations.

Silver diadems, or narrow fillets of thin repoussé or engraved work, are among the belongings of many churches. They are used to crown the bride and bridegroom at the marriage service.

A wine-press for making the sacramental wine, and an oven for the bread, exist in some churches. The korban, or sacramental bread, is a small round loaf, stamped with many crosses, and the inscription ΧΡΙΣΤΟΣ ΑΓΙΟΣ ΙΧΥΡΟΣ ΑΘΑΝΑΤΟΣ—"Christ the Holy, the Powerful, the Immortal."

Oil-presses for making the holy oil are also occasionally to be found in one of the out-buildings of the church.

Relics.—All the churches have relics of the saints wrapped up in rolls of silk, the size and shape of a bolster. The outer covering is richly embroidered. They are generally placed in niches formed in the various screens, often in the iconostasis, and, as a rule, have pictures behind them. In some cases, they are put in wooden shrines, standing on four legs, with pictures hung round them. The bundle containing the relic is seen through a small grating in front, before which an embroidered curtain hangs.

Paintings.—There are a great number of pictures in all Coptic churches; they may be divided into three classes. *First*—The most ancient are those painted "a secco" in tempera, on plaster or on marble. The best and earliest examples of these are some life-sized figures of saints in the apse of the western baptistery of Abou Sergeh. They are thoroughly Byzantine in style, the drawing being hard and stiff, and the folds of the drapery treated in a very conventional manner. They are probably not later in date than the eighth century. They are interesting as showing that the early vestments of the Copts were almost the same in form as those used in the West. When Christ is represented, his nimbus generally has the letters Ο Ω Ν (ens entium) on it. *Second* in date come pictures on panel, often with gold grounds. The long row of pictures which is fixed along the top of every iconostasis are generally large

half-length figures of Christ, the Apostles, and other saints. Some of them have scenes from their lives, many figures to a small scale crowded together, but often painted with miniature-like delicacy. In style the better ones resemble the thirteenth-century works of painters of the Umbrian or Sienese schools. *Third*—Paintings in oil on canvas, chiefly of the seventeenth and eighteenth centuries. These have little or no merit as works of art.

Owing to the stereotyped style of art which has for so long prevailed in the East, it is impossible in many cases to fix the date, or even the century, of these paintings. Even now monkish painters in Greece and Russia are producing works which have many of the characteristics of the thirteenth-century Italian painters, especially in their use of greenish tints in the flesh shadows and the sculptural folds of the drapery.

Service-books.—These are mostly MSS.; some churches, especially those in Lower Egypt, have a large quantity of them—several hundreds sometimes. They mostly lie piled in heaps on the ground in some unused chapel or rubbish hole in the church, and are very useful to the mice, who make their nests of the leaves. But a small proportion are on parchment—most are written on a beautiful vellum-like paper (carta bombycina). They are in the Coptic language, with Arabic rubrics: the Arabic is often an addition, the older MSS. being almost without rubrics. Later MSS. have some of the prayers in Arabic. Coptic is now quite a dead language, and is but little understood even by the priests who have to read it. It is regarded as the hieratic language, and, though Arabic may be used for prayers and lessons outside the sanctuary, within the veil of the Hékel nothing but Coptic (or Greek) must be pronounced.

Three liturgies are used by the Copts—those of St. Basil, of St. Gregory the Theologian, and of St. Mark, also called after St. Cyril because it was altered and re-arranged by him.

The following list of MSS. taken from a large heap in the church at Esney, near Luxor, may be taken as a sample of the service-books which occur the oftenest:—

Canons of the Coptic Church, on vellum, twelfth century.

Book of the Gospels, on vellum, thirteenth century.

Lectionary, on vellum, fourteenth century.

The rest are all on paper.

Consecration of Monks, 1358.

Consecration of the various Orders in the Church, a MS. of the fifteenth century—viz., Psalmodes (Cantor), Anagnostes (Lector), Sub-deacon, Deacon, Arch-deacon, Priest, Hegumenos (Abbot), Chorepiscopus (Visitor), and, lastly, the Consecration of the Episcopus, Metropolita, and Patriarcha, the same service being used for all three.

Psalter for the Canonical Hours, sixteenth century.

Euchologion or Benediction Service, sixteenth century.

Minor Prophets, sixteenth century.

Funeral Service, sixteenth century.

Mystagogia (Confessio), sixteenth century.

Consecration of Chrism and Oil for the Lamps, sixteenth century.

Order of Baptism and Consecration of Altar Vessels, seventeenth century.

Consecration of Altars and Fonts, eighteenth century.

With many others, of various dates, of the Gospels, the Epistles, the three Liturgies, and the various Consecration Services.

But very few are older than the sixteenth century. Those that have dates are dated from "the year of the martyrs"—i.e., A.D. 284.

They are written with a reed pen in a fine bold hand, and generally have no ornaments,

except a few large capitals in black and red, and a large elaborate cross of interlaced lines on the first page. They are bound in brown calf-skin, stamped with graceful arabesque patterns, with a flap to protect the front edge of the book.

J. HENRY MIDDLETON.

NOTES ON ART AND ARCHAEOLOGY.

IN about a fortnight's time, the Fine Art Society will open an exhibition of curious interest—a gallery in which all the space will be devoted to the portrayal of Venetian life and scene. Venice, of course, has always been beloved of painters. Not a gallery, but a series of galleries, would be required for the adequate exposition of canvases and drawings inspired by Venetian experience. But Turner and James Holland will be excluded from the forthcoming show, which will be that of living painters only; or, rather, one single exception will be made. Mr. Bunney, whose Venetian work Mr. Ruskin so long encouraged, will be fully represented; and he died a few weeks ago. Among other painters in oil and in water-colour who have been lately much devoted to Venetian themes, and who will contribute considerable works, are Van Haanen and Roussoff, not to speak of Miss Clara Montalba, Mr. Fildes, Mr. Woods, and Mr. McWhirter. There will also be some sketches by Mr. Ruskin.

PROF. C. T. NEWTON will deliver a public lecture at University College on Friday next, November 3, at 4 p.m., on "Greek Painters from the Earliest Times to the Age of Polygnotus."

THE following notes of movements may be of interest:—Mr. Hubert Herkomer and Mr. Seymour Haden have sailed for America, where they both intend to spend some little time; Mr. Cosmo Monkhouse is now on a short visit to Florence, whence Mr. Frederick Wedmore has just returned; Mr. G. A. Sala is expected soon at Rome.

MR. JOHN CROWDY contributes to the *Companion to the British Almanack* for 1883 a review of the art sales of the present year, which have been of exceptional importance.

THE two great French painters of battle pieces, MM. Edouard Detaille and de Neuville, are engaged upon a joint panorama destined for Vienna. They have lately visited the battle-fields round Metz, and have chosen for their subject an incident in the day of Rezonville honourable to the defeated side.

M. LISCH, the discoverer of the Gallo-Roman town near Poitiers, to which the name of Sanxai has been given, has proposed that the State should purchase the site; and his proposal is supported by the Commission des Monuments historiques, of which M. Antonin Proust, the late Minister of Art, is president.

THE French provincial museum at Nancy has just been enriched by a large gallery of pictures collected by a M. Poiré. A long notice in the *Courrier de l'Art* speaks of many of them as being authentic works of the greatest Italian masters.

THERE are two articles this month in the *Gazette des Beaux-Arts* upon the present exhibition of the Union centrale, the one being devoted to the furniture, which makes a goodly show, several rare pieces in sculptured wood having been lent; and the other to the ancient tissues exhibited, to which South Kensington has contributed several interesting pieces. But reading about exhibitions is always dull work; and the article, we think, that will be found of most interest in the number is the continuation of M. Théodore Duret's account of the illustrated books of Japan. Keisai-Yesen, the chief rival of Hokusai, Hokkei, Kona-setsu, and

other illustrators are described, but none come near to the incomparable Hokusai in fertility of imagination and power of ludicrous association. The chief skill of Keisai-Yesen seems to have lain in being able to represent things with a single stroke of the brush. He was a true impressionist. We could wish to hear more of these Japanese artists, but M. Duret finishes the subject in this number.

L'Art gives this week, instead of its usual etching, a Dujardin heliogravure from a drawing by Mr. Burne Jones called *Le Chant d'Amour*. It is reproduced with great softness and delicacy.

MESSRS. SHEPHERD BROS. will open on Monday next their annual winter exhibition of modern pictures in their gallery in King Street.

THE STAGE.

"THE OVERLAND ROUTE" AT THE HAYMARKET.

MR. BANCROFT has much confidence in the works of deceased authors; nor are rising dramatists abundant enough in London to disturb his preference for Robertson and Tom Taylor. Tom Taylor's "Overland Route" has lately been revived at the Haymarket with that attention to realism of detail which may be taken as a sign of the expectation of a long run. And, indeed, already the piece is understood to be a commercial success. Had it been otherwise, we should have been surprised; not that "The Overland Route" is an excellent piece, or even a piece which shows to the best advantage Tom Taylor's faculty of adroit construction or his facility in seizing the conventional humours of the lower middle class. But it shows his ready skill in other departments of labour—it evinces undoubtedly an ingenious command of aged material, a faculty for bestowing modernness upon antique observation of character. The persons of the drama in "The Overland Route" are not conspicuously original; but they are placed in new situations, which is almost enough to ensure them originality for the stage. The circumstances are undoubtedly entertaining, even if some of them are impossible.

The earlier scenes—that is, the two first acts—of Taylor's drama are those which must be deemed the best. It is here that in the conversation there is the closest approximation to the dialogue to be listened to on the quarter-deck or in the long saloon of a P. and O. steamer—to the dialogue, that is, of the Anglo-Indian during a period of enforced leisure. Here there is much harmless small-talk, some scandal, and a measure of wit. Such scenes are sure to be popular; and there is no sufficient reason why they should not be as popular to-day as when it first occurred to Tom Taylor to write them, something like a score of years ago. It has been said that, after all, "The Overland Route" is but a collection of such scenes, and not a play of serious interest. That may possibly be true; but the tolerant critic will not see in its truth an occasion for reproach. The public of the theatres—especially the public of the stalls—grows more and more indifferent to the interest of a serious intrigue. It demands more and more an opportunity for light amusement, and "The Overland Route" might have been framed to supply that demand. It is not very strong as a comedy, but it is strong as a medium for realistic effect. And this strength Mr. Bancroft has utilised; and, in doing so, will find his reward. Most people nowadays have had some experience of a P. and O. steamer. If they have not actually sailed in one, they have heard stories of

the voyage, or have perhaps gone down to Tilbury to see their friends off, and have said good-bye and turned homewards as the last box of specie was stowed away in the hold just before the bell rang for "tiffin." It is pleasant to recall the experience, and the modern stage knows well how to recall it. There are the kind of people who are wont to assemble on deck, and there are the lithe Orientals—Lascars and the rest who will work the ship; the cook who is even now engaged in the preparation of the curry. The complete realisation of scenes which every traveller knows to be at all events striking excuses the absence of serious interest in the plot, the absence of probability in the development of action. Besides, the acting is good where it can be. If Mr. Bancroft is not quite as well fitted with a part as he has often been aforetime, he shows skill in the character he assumes. Mrs. Bancroft provokes laughter by the genuineness of her gestures and accents of comedy; and Mr. David James is as droll when he is somewhat doleful as when he is conspicuously merry. The "character-acting" of Mr. Alfred Bishop is generally of marked excellence. A daughter of the actress known as Miss Lydia Thompson appears in the piece, and very acceptably. They will play "The Overland Route" for several weeks yet.

STAGE NOTE.

WE are pleased to hear that an excellent cast has been secured for Mr. Tennyson's new prose play, which is to be brought out at the Globe Theatre in about a fortnight's time. The scene of "The Promise of May" is laid in Lincolnshire, where was laid also the scene of "The Northern Farmer," and it may be inferred that the Farmer Dobson of the new work will not be lacking in that strength of characterisation which attends Mr. Tennyson's rustic portraits. This part will be played by Mr. Charles Kelly. For Mr. Hermann Vezin, an actor whose wide range makes it a comparatively easy task to fit him with a rôle, a promising part has been reserved. The heroine, Dora—but the heroine of a play by the author of "Dora" ought, for clearness' sake, to bear some other name—will be represented by Mrs. Bernard Beere, an actress of refined taste and excellent discretion. And for the part of the heroine's sister a choice has been made which we cannot doubt will prove a wise one. It is that of Miss Emmeline Ormsby, whose two principal appearances in London—first, as the mistress of the melodramatic villain in "Lights o' London," and then as the gipsy girl in "The Romany Rye"—have given us occasion to remark on the welcome advent of a young actress of real dramatic instinct and picturesque effect.

MUSIC.

JOACHIM RAFF'S SYMPHONY IN D MINOR, ETC.

ON November 14, 1874, Raff's "Lenore" symphony (No. 5) was performed for the first time at the Crystal Palace, and was received with enthusiasm. This composer's works were for several years very popular. The "Im Walde" symphony (No. 3) at the Philharmonic Society in 1875 created a most favourable impression. Nos. 2, 3, 4, 7, and 8 have figured on the Palace programmes, so that, counting No. 6, in D minor, op. 189 even of the nine published symphonies have been heard here. There is a tenth now in the press, and one in MS.; in all, eleven. As regards number, Raff has thus surpassed his great predecessors Beethoven and Schubert, and his illustrious contemporaries Mendelssohn, Schu-

mann, Berlioz, and Brahms. But quantity is nothing, and quality everything. Raff's writing is unequal; his career as a composer was not, like that of Beethoven, one of gradual development and constant progress; some of the movements of his symphonies are very fine indeed, while others are either laboured or commonplace. His powers of thematic treatment were great, his contrapuntal skill wonderful, and his knowledge of orchestration thoroughly sound; but he was unfortunately often tempted to waste these gifts on subject-matter of little or no importance. His music, therefore, though attractive and interesting to students and musicians, often fails to create a really satisfactory and lasting impression. The symphony in D minor, chosen for performance last Saturday, bears the following inscription in lapidary style: "Gelebt, Gestrebt, Gelitten, Gestritten, Gestorben, Umworben" (One who lived, aspired, suffered, struggled, died, and acquired fame). The labour of life is depicted in solemn and suggestive strains in the first movement; the workmanship is most elaborate and ingenious. Raff evidently meant to represent in tones the struggles and aspirations of a noble mind; the sense of effort, which is at times felt, is therefore perhaps consistent with the programme which he sought to illustrate. The long and impressive *coda* forms a worthy termination to the movement. It is difficult to understand exactly what meaning the composer wished to convey by the *vivace*, which is in form a *scherzo*. The gloom and restlessness of the opening section have passed away, and a light and joyous scene presents itself before us. The music is bright and the scoring very effective; but it must be confessed that the themes are somewhat trivial. The third movement is a funeral march. The principal theme is simple and plaintive, while the middle subject appeals to us in soft and soothing tones. Towards the close the two themes are combined in a very skilful manner. This march is the most striking part of the symphony, and altogether one of Raff's most successful efforts. The *finale* is disappointing. The themes are wanting in character, and, though there is much cleverness displayed in the working-out, the movement is not successful. The symphony was magnificently performed under the direction of Mr. Manns, and was well received. The programme included Mendelssohn's concerto in G minor played by Mdme. Ida Bloch, and the ballet airs from "Carmen." Miss Ella Lemmens was the vocalist.

At the Popular Concert last Monday Mdle. Janotha made her third appearance. She played as solo Beethoven's sonata in E minor (op. 90). Her rendering of this romantic work was not quite to our taste. Some of the phrasing in the first movement was not satisfactory, and the lovely *allegretto* was taken at too rapid a rate. The audience were, however, satisfied. In answer to loud and continued applause, Mdle. Janotha played Thalberg's "Home, Sweet Home." It is scarcely the sort of piece one would expect to hear at the Monday Popular Concerts, but the return of the troops from Egypt probably suggested, and perhaps excused, its appearance in a classical programme. Sig. Piatti played, for the first time, an interesting sonata for violoncello of Porpora, the rival of Handel and the teacher of Haydn. The music is full of vigour, and not without charm. The pianoforte accompaniment, written by Sig. Piatti, was in the safe hands of Mr. Zerbini. The programme included Beethoven's tenth quartett and Schumann's sonata in A minor. The latter work was admirably interpreted by Mdle. Janotha and Mdme. Norman-Néruda. Miss Santley was the vocalist. She sang a song by Handel, and two by Maude V. White; the latter were accompanied by the clever composer.

J. S. SHEDLOCK.